

THE ILLUSTRATED
LONDON NEWS

ROYAL ISSUE 1990



THE QUEEN MOTHER AS DUCHESS OF YORK IN 1923





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COVER: The Queen Mother when Duchess of York, painted by Savely Sorine in 1923.

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Why not?



Lanson



NELSON'S COLUMN

BLUE RIBAND REGAINED



TERRY FINCHER

The Hoverspeed Great Britain leaves New York at the start of its record-breaking crossing of the Atlantic. The revolutionary craft will now ply the Channel.

The SeaCat class catamaran *Hoverspeed Great Britain*, which between June 19 and 23 crossed the Atlantic in record time for a passenger ship, may have to go to law to wrest the Blue Riband Hales Trophy from the Merchant Marine Museum in America, but the revolutionary vessel has already won the real prize. This was to demonstrate both the true seaworthiness of the world's largest catamaran and its ability to cut through waves to maintain high speeds even in heavy weather.

The Hales Trophy was last won by the SS *United States* in 1952, when that old-style luxury passenger liner made the transatlantic crossing in three days 10 hours and 40 minutes. The last British holder of the Blue Riband was the Cunard liner *Queen Mary*, which crossed in three days 20 hours and 40 minutes, though the trophy was refused by Cunard, who declared they were not in the business of racing. The *Hoverspeed Great Britain* crossed in three days seven hours and 54 minutes at an average speed of 36.6 knots. It thus seems a legitimate winner of the silver, onyx and gold Hales Trophy, which was donated for the Blue Riband by Harold Hales, MP for Hanley, in 1935 to encourage new developments in

both speed and nautical engineering.

The reason Hoverspeed may have to go to law is that the trophy is currently in the possession of the Merchant Marine Museum on Long Island Sound who have made it clear that they are not disposed to surrender it. The museum has had the trophy on display for some decades and has grown fond of it. Nostalgia for the grand ocean liners remains strong there, and the SeaCat is quite clearly not an ocean liner. However the Hales Trophy is owned by a board of trustees who accepted the SeaCat challenge last year and whose secretary, Commander Michael Ranken, believes that the *Hoverspeed Great Britain* is entitled to the trophy.

When setting up the new record the *Hoverspeed Great Britain* was crossing the Atlantic on the final stage of its delivery voyage from Tasmania, where the SeaCats have been developed. The trip was not all plain sailing. The vessel ran into squalls, high seas and strong headwinds during part of the voyage, and its average speed began to fall. Lost time was made up on the final leg, when the ship sailed at more than 41 knots to beat the record by nearly three hours.

The SeaCat has an aluminium hull,

is 74 metres long and 24 metres wide, and is powered by four 4,500 hp Ruston diesel engines driving water jets. For the transatlantic crossing the crew slept on mattresses in the lounge, but this area has now been fitted out for passenger use for the SeaCat's regular cross-Channel run between Portsmouth and Cherbourg. This service reduces the normal crossing time from five hours to about two.

Those who have travelled on board the catamaran report that it is rock steady even at 44 knots, and that it is remarkably quiet. To get an impression of speed you have to go out on to the open deck above the stern, where the power of the engines can be felt and the view of the departing wash shows how fast you are travelling. On the main enclosed decks the 450 passengers can sit in comfort in aircraft-style seats, have a drink in the bar at the stern or visit the observation platform, immediately behind the bridge. The 85 cars carried will be stowed on the lower deck.

Hoverspeed now have 10 SeaCats on order. The second, due to be delivered later this year, will replace the hovercraft on the Dover-Boulogne route, which should give the Channel Tunnel rail link a run for its money.

NELSON'S COLUMN

AN OASIS FOR LONDON

Now that the Courtauld Institute and Galleries have been successfully rehoused we should look beyond its archway entrance off the Strand and consider what might be done with the rest of this stylish neo-classical Georgian building. Somerset House occupies a six-acre site in the heart of London and is certainly one of the capital's grandest buildings, yet it is virtually unknown and unvisited. This is because most of it is taken up with government offices (mainly the Inland Revenue), and nobody of sound mind goes near a government office except by compulsion. The grand courtyard is filled with parked cars, which serve only to emphasise the mundaneness of the use to which this magnificent building has been put.

It is true that Somerset House was built to house government offices (with the exception of the north block, originally occupied by the Royal Academy, Royal Society and the Society of Antiquaries) but the site takes its name from the Renaissance palace built in the 16th century for Lord Protector Somerset and subsequently used occasionally by Queen Elizabeth and for grace and favour residences. Royal connections evidently inspired Sir William Chambers in 1775, when he was given the commission to rebuild.

He must have had palaces in mind, though he was forced to modify his original design (which can be seen still in the collection of Sir John Soane's Museum). He had intended to create a much wider façade along the Strand and an oval courtyard within, but was restricted by the fact that the govern-



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ment owned only a short stretch of the street. Hence the constrained frontage on the Strand, with its dramatic triple entrance archway opening out to the vast courtyard and the 800-foot river frontage beyond (with an east wing, for King's College, added later by Robert Smirke, and a west wing, leading towards Waterloo Bridge, by James Pennethorne).

Edmund Burke was one of the parliamentarians of the time who argued that the offices, which were to be used by the Navy and the Stamp Office, and later by the General Register of Births, Deaths and Marriages, should be an object of national splendour. Today

the great offices of state have their headquarters elsewhere and there seems no reason to surround junior officialdom with such architectural eloquence. As a first step, therefore, these civil servants should be relocated and car-parking banned, enabling the courtyard to serve as an oasis of rest and quiet.

The buildings themselves could then be used for purposes more worthy of their style and more attractive to the public. A strong candidate should certainly be the Museum of London, which is full of wonderful stuff but virtually buried from public view within the dreaded Barbican.

Somerset House and its grand courtyard deserve to be put to far more imaginative use than merely to serve as offices and parking for the Inland Revenue.

ROYAL OPERA PLANS

The 1990/91 Royal Opera season is to include 10 productions new to London: some created for Covent Garden, others shared with Continental or American opera companies. The latter scheme is one of the inevitable compromises necessary to help balance the books which, along with an overall 17 per cent increase in seat prices of opera, may prevent the house from exceeding the budgeted £2 million deficit with which the General Director, Jeremy Isaacs, is challenging the Arts Council and the Government to review the question of arts funding in Britain.

The season begins with two of the most interesting of the new offerings, neither of which has been seen before at Covent Garden. First, on Septem-

ber 15, comes *Don Quichotte* by Massenet. Based on the novel by Cervantes, it is one of the rare operas with a title role for the bass voice. Premiered in 1910 by Chaliapin, it will be sung by Robert Lloyd, the British bass who recently sang Boris Godunov in Leningrad with the Kirov company. The great French baritone Gabriel Bacquier makes a welcome return as Sancho Panza and the Colombian mezzo Marta Senn makes her début as Dulcinée. The conductor is Colin Davis, and Piero Faggioni is the director and designer.

Next comes Verdi's *Attila*, one of the composer's powerful early works which tells of the invasion of fifth-century Italy and the subsequent defeat of Attila the Hun. Coinciden-

tally the title role is again written for a bass and will be shared by Ruggero Raimondi, a noted interpreter, and the Armenian Barseg Tumanyan who was first heard in London in an aria from the same opera at the Armenian earthquake gala. He has recently made his official début at the Wigmore Hall and also sung at Covent Garden in *La Bohème*, demonstrating an equal ability to raise the roof with a formidably powerful dark-toned voice and to portray the philosopher Colline as the most sensitive of Puccini's Bohemians. The warring heroine, Odabella, will be sung by Mara Zampieri and the Roman general Ezio by Renato Bruson. Edward Downes conducts and Elijah Moshinsky directs.

NELSON'S COLUMN

A FOUNTAIN FOR THE QUEEN

Fountains are less of a feature of London than they are of many other cities, such as Rome, Paris or Leningrad, perhaps because our early builders thought London already had, like Ophelia, too much of water. That there is now a thirst for fountains in this country has been sensed by Thelma Secar, who founded a society five years ago to conserve and restore old foun-

tains and to promote the construction of new ones. Its first major project for a new fountain is for Parliament Square, and a wonderfully elaborate and right royal design it is.

To be called the Queen's Fountain, it is intended to symbolise the Queen and to commemorate her reign. The Fountain Society is making an application to Westminster City Council for planning permission, and has already received the approval of the Queen and of the Prince of Wales, who is President of the Society. The cost is estimated at £2 million, which would be raised by public subscription.

When the Society was publicly launched in 1986 it called for ideas for the Parliament Square fountain, and the final scheme chosen is the work of William Bertram, with a sculpture of a unicorn by James Butler.

The fountain, which will be illuminated at night, is intended to make a dramatic centrepiece to the ceremonial space in the square, with water jets and cascades around the central sculp-

ture. The unicorn will be made of bronze, with a gilded horn and coronet, and will stand 25 feet above ground on a plinth of Balmoral granite. It will thus be about 5 feet taller than Ivor Robert-Jones's bronze statue of Sir Winston Churchill in naval overcoat which stands in the south-west corner of the square.

The unicorn will stand in a central raised pool and around it will play a central jet of water 45 feet high, with four intermediate jets falling into the upper pool. Cascades will then fall from the upper into the lower pool and four jets will fan out from the upper to a lower circular basin 75 feet in diameter. More jets will flow from the outer rim of the basin, and there will also be mist jets encircling the unicorn so that, as the Society suggests, the unicorn "will appear to float above a sparkling cloud" when the fountain is lit up at night. "This will create a changing play of water by day, and of water and light by night, dominated by the unicorn," says Mrs Secar, adding reassuringly: "The fountain will have a powerful flow of water which will, however, be regulated by wind sensors and programmed to suit varying weather conditions."

The Society has also switched on a powerful flow of rhetoric from the *Encyclopaedia Britannica* in support of its cause. "Fountains are intended primarily to give enjoyment to the senses," it quotes from the *Macropædia* of the latest edition. "There is nothing to compare with the interplay of light, movement, sound and sculptural imagery in great fountains, which combine the movement and sound of sheets, jets and cataracts of water with richly imaginative sculpture, water plants and foliage, darting fish, reflections and changing lights. They are the prototypes of all 20th-century, mixed-medium, kinetic sculpture."


The Society's cascade of enthusiasm must surely sweep all before it, and fountains will no doubt soon be spouting all over London. One in Parliament Square seems both desirable and inevitable, though it may be some time coming, for there is currently a Bill before Parliament which would enable the London Underground to take over the square for building work while improvements to the Jubilee Line are carried out—a project that may take five years or more. The Society has petitioned against the Bill, but pressure for better transport may be so strong that it will have to dam its enthusiasm for this particular fountain until the work has been completed.



Sketch of the new Queen's Fountain planned for Parliament Square. Right, model of the bronze unicorn by James Butler which will form the centrepiece.



THE FOUNTAIN SOCIETY

A large, dimly lit barn filled with a massive pile of harvested barley. In the background, a man is using a long-handled tool to move the grain. Light streams in from windows on the right, creating a warm, golden glow over the scene.

To lead the field, we harvest it.

On our Aberdeenshire estate we still sow and harvest our own barley, as we have done for years. It's a fraction of what we need, but it ensures we know good barley when we buy it.

We also maintain the long-standing tradition of including an exceptionally high proportion of pure malt whiskies in our blend.

This is just one of the reasons why Teacher's Highland Cream continues to be both full-flavoured and remarkably smooth.

A bottle of Teacher's Highland Cream Scotch Whisky and a glass of whisky with ice cubes sit on a wooden table. Behind them is a blackboard with the text 'WHISKY FROM THE OLD SCHOOL' written on it in white.

WHISKY FROM THE OLD SCHOOL



WINDOW ON THE WORLD

MAY 4

The first official talks between the South African government and the ANC ended with agreement "on a common commitment towards the resolution of the existing climate of violence" and to "a peaceful process of negotiations". A working group to define political offences and advise on the release of political prisoners was set up.

Deputies to the parliament of the Soviet republic of Latvia voted 138 to nil with one formal abstention to declare independence from the Soviet Union. The resolution proposed a "transitional period" in which the means of secession could be negotiated with Moscow. 57 pro-Soviet deputies refused to vote.

MAY 5

The close of the Football League season was marred by violence when ticketless Leeds United supporters attempting to enter Bournemouth's Dean Court ground to see their team win promotion to the first division clashed with riot police. 73 people were arrested. On May 8 officials of the Football League and Football Association agreed that in future police warnings about potentially violent matches would be heeded and the fixtures rescheduled.

MAY 8

Cardinal Tomas O'Fiaich, the Roman Catholic Primate of All Ireland, died during a pilgrimage to Lourdes aged 66.

MAY 10

The first known case of a pet cat showing brain damage similar to that suffered by cattle infected with bovine spongiform encephalopathy (BSE)—"mad cow disease"—was reported in Bristol.

MAY 11

The UK inflation rate rose from 8.1 per cent in March to 9.4 per cent in April—its highest level for eight years.

MAY 13

West German Chancellor, Helmut Kohl's plans for rapid German reunification suffered a setback when his Christian Democratic party was defeated



Devastation in Manjil, north-western Iran, after the earthquake of June 21. Above, dazed survivors survey the ruins of collapsed houses. About 90 per cent of the town's buildings were destroyed by the quake. Left, a woman mourns beside the corpses of victims. To prevent the spread of disease the dead were buried hurriedly in mass graves. Right, a man is dug, alive, from his ruined home by rescue workers.

in regional elections in Lower Saxony by the opposition Social Democrats (SPD) and as a result lost its majority in parliament's upper house. In elections in a second region, North Rhine Westphalia, the SPD retained its absolute majority.

MAY 14

Seven civilians were injured, one of them seriously, when an IRA bomb exploded at Royal Army Educational Corps offices in Eltham, south-east London.

MAY 15

The commission appointed by President Bush to investigate the Lockerbie disaster of December, 1988, in which 270 people were killed, recommended that the United States should adopt a more "vigorous" anti-terrorist policy, engaging where appropriate, in pre-emptive or retaliatory military strikes against "known terrorist enclaves". Concluding that the destruction of Pan Am flight 103 "may well have been preventable", the commission

criticised security arrangements made by Pan Am at Heathrow and Frankfurt airports and the failure of the Federal Aviation Administration to enforce its own regulations.

The local education authorities of Derbyshire, Liverpool, Oxfordshire, Staffordshire and Richmond-upon-Thames followed Humberside in banning beef from some school menus because of fears over BSE or "mad cow disease". On the following day, as



tuals which had taken power following the Christmas revolution. The Front's leader, Ion Iliescu, took an overwhelming 85.97 per cent of the vote to win the presidential election. In simultaneous parliamentary elections the Front won 325 of the 506 seats in the new two-tiered parliament.

Seven Arab workers from the Gaza strip were killed and nine injured when they were fired on by an Israeli gunman near the town of Rishon Le-Zion, south of Tel Aviv. The incident sparked rioting in the occupied territories and in clashes with troops seven more Palestinians were killed and hundreds injured. On the following day further Arab casualties occurred and the unrest spread to Arab communities throughout Israel; in an apparent revenge attack a Palestinian refugee in the Jordanian capital, Amman, opened fire on a party of French tourists, wounding eight.

MAY 22

Police discovered two loaded Kalashnikov rifles in the car of a young Irishman who was arrested after a car chase through north London. He was later identified as Kevin O'Donnell, a student from Co Tyrone.

At the conclusion of a nine-day inquest at Loughborough verdicts of accidental death were returned on the 47 people who died when a British Midland Boeing 737-400 crashed into an embankment on the M1, near Kegworth, Leicestershire in January, 1989.

The New Zealand yacht, *Steinlager 2*, skippered by Peter Blake, won the Whitbread Round the World Race after 128 days at sea. On May 28 *Maiden*, skippered by Tracy Edwards and with the first all-woman crew to complete the race, sailed into Southampton to finish second in her class.

Max Wall, the actor and comedian, died in London aged 82.

MAY 23

The First Deputy Prime Minister of the Soviet Union, Yuri Maslyukov, announced that the government's plans for economic reform would be put to a national referendum—the date of which would be decided by the Supreme Soviet. He said the government ought to resign if its plans to move towards a free market economy—which would inevitably bring big price rises and massive unemployment as state subsidies

more authorities took beef off school menus, the Commons Agriculture Committee began an urgent inquiry into the threat posed to human health by BSE.

Vincent van Gogh's *Portrait of Dr Gachet* became the world's most expensive painting when it was sold for \$82.5 million (about £50 million) at the Christie's sale-room in New York.

MAY 16

An Army sergeant was killed and

a second badly injured when an IRA bomb destroyed their minibus as they prepared to drive off from an Army careers office in Wembley, north-west London.

Sammy Davis Jr, the entertainer, died in Beverly Hills aged 64.

Jim Henson, creator of the Muppets, died in New York aged 53.

MAY 17

A report by John Stevens, Deputy Chief Constable of Cambridge-

shire, into alleged collusion between the security forces in Northern Ireland and loyalist paramilitary groups, confirmed that individuals in the Ulster Defence Regiment had leaked classified documents, identifying IRA suspects, to the terrorists.

MAY 20

Rumania's first free elections for 53 years were won by the ruling National Salvation Front—the party comprising former Communists, dissidents and intellec-



ET TAND SYDNEY
were withdrawn – failed to win a popular mandate. On the following day the Prime Minister, Nikolai Ryzhkov, presented the Supreme Soviet with details of the government's pricing policy: a tripling of bread prices on July 1 would be followed on January 1, 1991 by a doubling of meat, fish and sugar prices. There would be smaller but still significant increases for many other commodities. The price rises would be partly offset by higher wages and welfare benefits. He also outlined long-term economic strategy which would be implemented, if approved, in three phases, the full package of reforms being in place by 1995. His announcements led to an immediate wave of panic buying in Moscow and several other major cities as consumers attempted to stock up on already scarce commodities. On May 25 Ryzhkov appealed to the public to remain calm and indicated that he would resign if the economic reforms were not approved. At the same time shoppers in Moscow were told by their mayor that from May 26 they would be able to purchase food only on production of a resident's permit. Introduction of the scheme was later postponed until May 28.

A report by the Commons Trade and Industry Committee criticised the Trade and Industry Secretary, Nicholas Ridley, for his failure to take action against the Fayed brothers in connection with their takeover of the House of Fraser group in 1985. It said that he should have referred to the courts the question of whether they could have been disqualified as company directors.

MAY 24

The Bootle by-election was won by the Labour candidate, Mike Carr, who took 26,737 votes—a majority of 23,517 over the Conservative candidate's 3,220.

MAY 25

In elections for the presidency of the Russian Federation—the Soviet Union's largest republic—Boris Yeltsin. President Gorbachev's most outspoken critic, won the votes of 497 of the Federation's 1,061 parliamentary deputies, but failed to achieve an absolute majority. His closest rival, the conservative Ivan Polozkov, took 473 votes and a third candidate, Vladimir Morokin, 30. In a run-off on the following day Yeltsin again failed to secure an absolute majority

winning 503 votes to Polozkov's 458—but in a second ballot against two new candidates on May 29 he secured 535 votes, four more than he needed.

Responding to a report by the UN Intergovernmental Panel on Climate Change which predicted a 1°C rise in temperature by 2025 and a 20cm rise in sea levels by 2030, Mrs Thatcher said that Britain would stabilise carbon dioxide emissions at 1990 levels by 2005 provided other nations did the same; the report had called for an immediate 60 per cent reduction in emissions.

MAY 27

In the southern Dutch town of Roermond two Australian holidaymakers, mistaken for British soldiers, were shot dead by masked gunmen. Admitting responsibility, the IRA apologised for its mistake.

In a speech on Soviet television President Gorbachev urged the public to support his economic reforms and stop panic buying in advance of price increases. His speech followed news of violence in the Armenian capital, Yerevan, where seven militant

In Bucharest, a man is set upon by a gang of cudgel-wielding miners.

nationalists and two Soviet soldiers were killed during a gun battle at the city's station. Further violence later in the day led to at least 20 more deaths.

Colombia's presidential election was won by the ruling Liberal Party candidate and anti-drugs campaigner, Cesar Gaviria, who took 47.5 per cent of the vote.

The first multi-party elections in Myanmar (Burma) for 30 years were won by the opposition National League for Democracy (NLD) whose leader, Aung San Suu Kyi, had been kept under house arrest by the military government since July, 1989.

MAY 30

France banned all imports of British beef and live cattle over fears of "mad cow disease". The Agriculture Minister, John Gummer, rejected the move as "unwarranted, unjustified and contrary to EC law". On June 1 West Germany also banned British beef while Belgians were advised by their health minister not to eat it.

MAY 31

President Gorbachev arrived in Washington for his second summit conference with President Bush. After the two leaders had spent 23 hours in talks at the White House, it was announced that they would hold two further meetings within the year: at one they would finalise agreements on reducing conventional forces in Europe, and at the other sign a Strategic Arms Reduction Treaty (START) to cut their arsenals of long-range nuclear missiles by about a third. On the following evening, at a signing ceremony in the White House, Bush and Gorbachev announced an unexpected trade agreement incorporating a long-term grain deal and facilitating business contacts, but falling short of the most-favoured-nation status (MFN) Moscow had sought. MFN could follow, however, if the Soviet parliament passed legislation guaranteeing freedom of emigration to Soviet Jews and others. The main business of the ceremony was the signing of a preliminary accord on the START treaty and a pact ending the superpowers' production of chemical weapons and cutting their existing stockpiles to 5,000 tons each. On June 2 the two leaders and their wives left Washington for the presidential retreat of Camp David. The summit ended on the following day with a joint press conference in which the presidents emphasised the success of their meeting and the warmth of their friendship. However Bush admitted that differences over Lithuania remained "one of the thorns in the side of the overall relationship", while Gorbachev issued an unexpected warning to Israel that he would consider suspending the emigration of Soviet Jews if they continued to be settled in the occupied territories.

JUNE 1

One off-duty soldier was shot dead and two others were wounded when they were fired on by gunmen at Lichfield City station in Staffordshire. All three were trainee recruits from the Prince of Wales infantry division based at Whittington Barracks in Lichfield. In the evening Major Michael Dillon-Lee of the Royal Artillery was shot dead in his car in Dortmund, West Germany. The IRA later claimed responsibility for both killings.

JUNE 2

Sir Rex Harrison, the actor, died in New York aged 82.

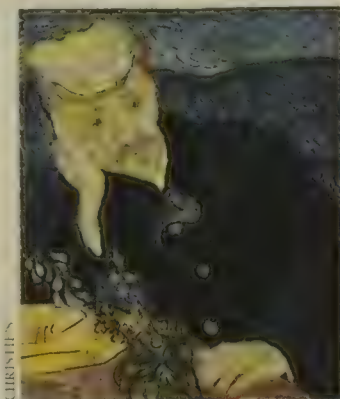


JUNE 3

The national committee of the Social Democratic Party decided by 17 votes to 5 to disband the party, founded in 1981, in the light of a slump in membership to only 6,200. Dr David Owen, who resigned as SDP leader, and the party's two other MPs, Rosie Barnes and John Cartwright, would remain in the House of Commons, sitting as independent Social Democrats.

JUNE 4

Proposed legislation to allow the prosecution of alleged Nazi war



The world's most expensive painting: Vincent van Gogh's *Portrait of Dr Gachet*, sold for \$82.5 million.

Wheat fills Paris's Champs-Élysées to win publicity for agriculture. The crop was harvested on June 24.

criminals living in Britain was rejected by the House of Lords when, on a free vote, peers approved by 207 votes to 74 an amendment refusing the War Crimes Bill a second reading.

JUNE 5

A state of emergency was imposed on the Soviet Central Asian republic of Kirghizia after ethnic clashes between Uzbeks and Kirghiz in the city of Osh left 11 people dead. Violence spread to the republic's capital, Frunze, and by June 7 the death toll had risen to at least 48.

JUNE 6

A bomb thought to have been planted by animal rights campaigners destroyed the jeep of Margaret Baskerville, a veterinary surgeon at the Porton Down chemical defence research centre in Wiltshire. She escaped with minor injuries. On June 10 a bomb exploded in Bristol under the car of animal research scientist Dr Patrick Headley. A baby being wheeled past the car in a push-chair was injured.

The Derby was won by *Quest for Fame* ridden by Pat Eddery.

JUNE 7

In a speech to Nato foreign ministers meeting at Turnberry, Scotland, the Prime Minister said that while the alliance should seek to transform its role "from preventing war to building peace" in the light of changes in eastern Europe, it should also maintain strong defences, including the nuclear deterrent, and be prepared to meet potential threats from other directions, such as the Middle East.

France, West Germany and Italy lifted their bans on British beef and cattle, and averted a possible EC trade war after the Agriculture Minister, John Gummer, agreed to impose new export controls on British farms hit by BSE - "mad cow disease".

President F. W. de Klerk announced the lifting of South Africa's four-year-old state of emergency in all areas except Natal. He also announced the imminent release of 48 political prisoners and the expansion of the police force by 10,000 men.

JUNE 8

Czechoslovakia's first free elections since 1946 were won by Civic Forum, the pro-democracy movement founded by Vaclav Havel, and its Slovak ally, Public Against Violence. Together they took 46 per cent of the vote and 170 of the 300 seats in the bi-cameral parliament. The Communists came second, with 13.5 per cent of the vote and 47 seats.

Israel's Likud leader, Yitzhak Shamir, finalised agreements with extremist secular and religious parties to form a right-wing coalition government which would bring him the support of 62 of the Knesset's 120 members.

JUNE 9

17 civilians were injured when a bomb, thought to have been planted by the IRA, exploded during a birthday party at the headquarters of the Honourable Artillery Company - a Territorial Army Unit in Islington, north London.

JUNE 10

Bulgaria's first free post-war elections were won by the reformed communist party - renamed the Bulgarian Socialist Party (BSP). After a second round of voting on June 17 it took a total of 211 seats in the 400-seat legislature.



order for 33 new Tornado jets had been cancelled.

EC foreign ministers agreed to postpone a newly-negotiated trade and co-operation treaty with Rumania in protest over the National Salvation Front's "indiscriminate use of force" against anti-government protesters in Bucharest.

JUNE 19

The European Court in Luxembourg ruled that British courts had the power to suspend Acts of Parliament which conflicted with Community law. The case which prompted the ruling centred on claims by Spanish fishermen that nationality provisions in the 1988 Merchant Fishing Act were contrary to Community law. The European Court ruled that the provisions must be suspended while the case was being heard.

JUNE 21

Tens of thousands of people were killed when an earthquake measuring 7.3 on the Richter scale struck north-western Iran, destroying entire towns and villages. Worst hit were the provinces of Zanjan and Gilan. Three days later a second quake, measuring 5.7 on the Richter scale, hampered rescue efforts and caused further casualties. On June 26 the Iranian Interior Ministry put the death toll at 36,893 with 35,693 injured and 300,000 homeless; unofficial estimates put the death toll at over 50,000.

Accepting the recommendations of the Calcutt report on privacy, the Home Secretary, David Waddington, gave the press 12 months in which to replace the Press Council with a new voluntary body, the Press Complaints Commission, to regulate journalism with a tougher code of practice. If self-regulation proved unsatisfactory after 18 months, the Government would consider imposing statutory controls. Mr Waddington also said that three forms of physical intrusion could be made criminal offences under legislation to be proposed in the next parliamentary session.

The parliaments of West and East Germany approved overwhelmingly the State Treaty on economic and social union which on July 1 would transfer the West's currency, free-market economy and monetary and social laws to the East. Also approved were declarations recognising the permanence of Poland's existing border with East Germany.

Peru's run-off presidential elections were won by Alberto Fujimori, the son of Japanese immigrants and leader of the Cambio 90 movement. He defeated the novelist Mario Vargas Llosa, the candidate for the right-wing alliance, the Democratic Front.

JUNE 11

John Poindexter, National Security Adviser to former US President Ronald Reagan, was sentenced to six months in prison for lying to Congress over the Iran-Contra affair of 1985-86.

JUNE 12

Deputies to the parliament of the Russian Federation formally declared the republic's sovereignty when they voted 907 to 13 with nine abstentions to declare the supremacy of Russian laws over those of the central Soviet authorities, and the right of the republic to secede from the USSR.

JUNE 13

Violence erupted in Bucharest after troops tried to end a seven-week occupation of the city's University Square by demonstrators opposed to the National Salvation Front government. Thousands of people came to the aid of the protesters, attacking police with rocks and petrol bombs and besieging the Interior Ministry, police headquarters and the main television station. On the following day several thousand miners were transported to the capital from outlying areas to help the security forces defend the government. They used cudgels to beat up suspected demonstrators and ransacked the university and the offices of the two main opposition

parties, the National Peasants and the National Liberals.

In Moscow the Supreme Soviet approved the broad outline of the government's economic reforms but rejected its specific proposals. On the following day deputies postponed the proposed tripling of bread prices from July 1 and instructed the government to reach agreement on an increase with the 15 republics before reporting back to parliament at its autumn session in September.

JUNE 14

The Home Secretary, David Waddington, told the Commons that the 1976 convictions of Mrs Annie Maguire, five members of her family and one friend for running an IRA bomb-making factory could not be upheld and would be referred to the Court of Appeal once Sir John May's inquiry into the case had finished. His decision came shortly after it was announced at the inquiry that the Director of Public Prosecutions had accepted that the convictions were "unsafe and unsatisfactory".

JUNE 15

The High Court ruled that it was not illegal for the Environment Secretary, Chris Patten, to cap community charges imposed by 19 local authorities.

JUNE 16

Three IRA suspects—two men and a woman—were captured with a cache of weapons by Belgian police in a wood near the town of Hoogstraten. The woman, identified as Donna Maguire, was wanted in West Germany in connection with two

A Concorde and a Spitfire fly over the white cliffs of Dover to commemorate the 50th anniversary of the Battle of Britain.

bombings in July, 1989. Although both men initially escaped the police, one was recaptured in the evening by Dutch police near Breda and the other was picked up in the Dutch village of Chaam on June 18. The men were named as Gerard Harte and Michael Collins respectively. On June 19 a fourth man, Paul Hughes, who had tried to rendezvous with Collins before his arrest, was also captured.

JUNE 18

A 3 per cent cut in the Government's £21,200 million defence budget was announced by the Defence Secretary, Tom King. In the evening the Minister for Defence Procurement, Alan Clark, told the Commons that an

Tracy Edwards brings home her crew on Maiden. She was made an MBE in the Birthday Honours.





The Queen Mother arrives at Horse Guards Parade for her 90th birthday tribute, held on June 27.

JUNE 25
At the EC summit in Dublin, a French and German plan for a £10,000 million aid package for the USSR was delayed when Mrs Thatcher successfully argued that a study should first be undertaken to determine precisely what kind of help would most benefit President Gorbachev's reform programme. The 12 also confirmed that two inter-governmental conferences to plan political, economic and monetary union would be held in Rome in December. On the following day it was agreed that the EC would begin to relax economic sanctions against South Africa when it saw "further evidence" of the dismantling of apartheid.

More than 20 people were injured when an IRA bomb badly damaged the Carlton Club in St James's Street, London, shortly after 8.30pm. The club numbered the Prime Minister and many leading Conservatives among its members.

JUNE 26
President Bush, who pledged "no new taxes" during his election campaign, accepted that "tax

revenue increases" would be needed to combat the US's widening budget deficit.

JUNE 27
The European Commission ruled that £44.4 million of "sweeteners" granted by the Government to British Aerospace on its purchase of the Rover group were illegal and would have to be repaid by BAe. It also warned that a further £40 million might have to be paid back. On the following day the Trade and Industry Secretary, Nicholas Ridley, accepted the Brussels ruling but argued that BAe's repayment should be reduced by more than £11 million because of tax considerations.

The former Energy Secretary, Cecil Parkinson, was criticised by the Conservative-dominated Commons Committee on Energy for failing to make "adequate preparation" for the privatisation of the nuclear industry and ignoring warnings of the difficulties involved. Nuclear power was withdrawn from electricity privatisation by Parkinson's successor, John Wakeham.

The Sri Lankan government launched an airborne attack on Jaffna and other cities in the Tamil-dominated northern third

of the island after failing to contain the activities of the Tamil Tiger separatist guerrillas in a land-based campaign.

JUNE 28
The Prince of Wales broke his right arm in two places during a polo match at Cirencester Park, Gloucestershire. He spent three nights in Cirencester hospital where the fractures were treated.

JUNE 29
During an international environmental conference in London, China and India, the world's two most populous nations, agreed to sign the 1987 Montreal Protocol governing the phasing out of

the ozone-damaging chemicals, chloro-fluorocarbons, or CFCs. Both announced a willingness to sign after industrialised nations at the meeting agreed to set up a multi-million dollar fund to help Third World countries develop ozone-friendly substitutes.

The Lithuanian parliament voted by 69 to 35 to suspend its March 11 declaration of independence for 100 days from the start of negotiations with Moscow. Next day Soviet oil supplies to the republic were resumed.

LORA SAVINO

Presidents Bush and Gorbachev in jovial mood at Camp David.



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THE WINES OF ERNEST AND JULIO GALLO



20TH CENTURY QUEEN

The Queen Mother was born in 1900 and is thus as old as the century. The story of her life is recalled here in pictures, and the historian Robert Blake provides a pen portrait of the tumultuous years she has lived through, from the end of the reign of Queen Victoria, when Britain was at the height of its economic and imperial power, through two world wars to the nuclear and space ages and the sudden and unexpected ending of the Cold War.

© JAMES HARRISON/SHOOT THAT TIGER



T

he most beloved member of the royal family celebrates her 90th birthday on August 4. Queen Elizabeth the Queen Mother, to give her the correct title, is as old as the century. What a century it has been already, and who knows what is yet to come?

Britain in 1900 was still at the height of her economic and imperial power. Queen Victoria reigned over an empire upon which the sun never set. There was, it is true, a disagreeable by-product of imperial grandeur in the form of the South African war, which had begun the previous year and was to last much longer than most people expected, until in 1902 the power of numbers and munitions brought it to the inevitable end. Winston Churchill, who also lived to be 90, fought in it, was captured and escaped to become a Member of Parliament soon afterwards.

War was to be the dominant theme of the first half of the century. The previous one had seen the Napoleonic, the Crimean, the American Civil and the Franco-Prussian wars. Grim and horrible though they were for those involved, the deaths were far fewer and the destruction much less than in the two terrible world wars which few people predicted in 1900. The 31 years between 1914 and 1945 constitute one of the blackest periods in modern history, 10 of them devoted to almost ceaseless global slaughter, the rest to febrile recovery from one disaster and sombre anticipation of a second.

The Second World War was brought to its conclusion by the most frightful of all weapons created by modern technology, the nuclear bomb, which after the total destruction of Hiroshima and Nagasaki forced the surrender of the most obdurate and ruthless of the Axis powers. The American monopoly of nuclear capacity did not last long. Britain soon acquired it and so did the USSR. One can argue that there was a silver lining to the nuclear cloud and that the uneasy truce, known as the Cold War, never became "hot" if only because the

threat of mutual destruction sobered the minds of even the most fanatical ideologues.

And time was on the side of the liberal West. The long period of confrontation between the USSR and the USA and its allies ended with the ignominious collapse of the Communist faith in 1989-90 perhaps the most significant and far-reaching of all the events that have occurred during the last 90 years. That faith dissolved because it failed, in the most literal sense of the words, "to deliver the goods". A supra-mundane or a spiritual religion, like Christianity or Islam, can never be proved to be wrong. You believe it, or you do not. But a materialistic religion like Marxism, which purports to create liberty, prosperity and equality, has to be measured at some stage by those standards. Seventy-two years after the Russian Revolution, the USSR and

its satellites or copyists suffered under regimes far less prosperous, liberal and equal than the least successful capitalist countries. Their subjects could stand it no longer and their rulers had ceased to believe in themselves.

Britain was in at the beginning and on the winning side at the end of both world wars, the only great power to be so, though the greatness soon faded after 1945. It is a moot point how much difference it made that Britain was a monarchy, not a republic. The Stars and Stripes, the Tricolore, the Red Flag, the Swastika can be symbols of national identity as potent as the Crown. However that may be, the two Kings, George V and his second son, George VI, constituted a focus of loyalty in the UK during both wars and did on occasions make decisions—which a flag can hardly be expected to do. There is



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CHILDHOOD

Right, one of the earliest photographs of the Lady Elizabeth Bowes-Lyon, ninth child of the Earl and Countess of Strathmore and Kinghorne, at the age of about two years, attentive and composed in her high chair.

FAMILY GAMES

Top, with her younger brother, David, to whom she was particularly close, playing a favourite game of dressing-up.







HOME LIFE

Left, with her father, the Earl of Strathmore; right, with her sister the Lady Rose, during the First World War, when Glamis Castle was pressed into use as a hospital for wounded soldiers.

MARRIAGE

The Duke and Duchess of York on their wedding day, April 26, 1923, photographed in the Throne Room of Buckingham Palace with the Earl and Countess of Strathmore and King George V and Queen Mary.

a difference between a person and a thing, a monarch and an emblem. A king or queen who correctly gauges the mood of the nation can inspire devotion and unity. One who fails to understand it can be a disaster.

It was a failure of this nature which so unexpectedly transformed the life of the Queen Mother. When she married the Duke of York in 1923 Lady Elizabeth Bowes-Lyon, as she then was, had no serious expectation, let alone desire, of becoming Queen of England. True, the Prince of Wales was not married and had a mistress whom he could not marry, but such a situation was far from unusual in the history of the royal family. Heirs or potential heirs—witness the behaviour of the numerous sons of George III—were ready to get rid of encumbrances and do their duty for the royal succession. It

was a reasonable assumption that the Prince, after sowing some wildish oats, would follow tradition. Even if he did not, he might have remained King, outliving, as he was in fact to do, his younger brother. The story of his abdication has been related *ad nauseam*. It was the fourth in the history of the monarchy, but Edward II, Richard II and James II had departed under duress. Edward VIII was the first to abdicate of his own free will—and despite great pressure from those around him to remain on the throne.

It was an unpredictable and extraordinary episode. Neither he nor his wife was to be readily forgiven, if at all, by his family. Whether the new King had the moral or indeed the legal right to refuse the title of Her Royal Highness to the Duchess of Windsor remains a moot point among genealogical lawyers. But he did,





GOING AWAY
The newly-married Duke and
Duchess of York,
setting off from Buckingham
Palace on their honeymoon,
to the joyful good wishes of the
wedding guests.



ON HONEYMOON

The happy couple pictured on May 1, 1923 in the garden of Polesden Lacey, the house in Surrey where they spent the first part of their honeymoon, which continued at the Strathmore family seat of Glamis.

PROUD PARENTS

Two daughters were subsequently born to the Duke and Duchess of York: Princess Elizabeth on April 21, 1926 in Bruton Street, and Princess Margaret Rose in Glamis Castle on August 21, 1930.

and his decision remained a lasting grievance, growing ever more bitter over the years. The grievance was not one-way. The Duke of York had never expected to be King, nor had he wanted to be. He had not been trained for the monarchy and his painful stutter made the task peculiarly difficult. By sheer courage and concen-

tration, and expert advice from a speech therapist, he overcame this defect, but the strain was continuous, and it is hardly surprising that those about him, if not he himself, resented the conduct of the brother who had landed him in this situation.

There is universal agreement that the Queen was a tower of strength in the years of his reign, which covered one of the most perilous, turbulent and nerve-racking periods in modern British history. Buckingham Palace was bombed no fewer than six times, but the King and Queen never abandoned it. They felt a sense of unity with those who suffered from the Blitz in London and elsewhere. They slept at Windsor Castle but came up to the Palace every day. The Queen wrote: "I'm glad we've been bombed. It makes me feel I can look the East End in the face."

The King and Queen repeatedly visited the bomb-damaged areas and did all in their power to keep up morale—that intangible sentiment that no one can define but everyone knows to exist. On VE Day the royal couple appeared on the balcony of Buckingham Palace and were called back no fewer than eight times by the tumultuous applause of the





Policeman
with bicycle
seen from
the window of
a Volkswagen
Corrado.





crowd. The two Princesses were there as well. Later that evening they were allowed to go out with a party of young officers and mingle with the masses in the Mall and Whitehall, lit up for the first time for more than five years. "Poor darlings, they have never had any fun yet," wrote the King in his final diary entry for the day.

The King was under 50 and the Queen just past 45 when the last of the Axis powers surrendered. They could reasonably have expected to be on the throne for at least 20 more years. But the strain of his accession and of the war years had left the King exhausted. Nor did events after 1945 help him to relax. Victory in war did not mean victory in peace. Britain was in a parlous economic position salvaged to only a limited extent by the American Marshall Plan of 1947. This was itself a response to the threat of Communist expansion,

THE CORONATION
The coronation of King George VI and Queen Elizabeth took place on May 12, 1937, following the abdication of Edward VIII. The new King and Queen are seen with the princesses at Buckingham Palace after the ceremony.

THE WAR
The bombing of London during the Second World War saw the King and Queen making regular visits to areas where death and destruction had occurred, to comfort and cheer the people.





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PEACETIME

The marriage of Princess Elizabeth to Lieutenant Philip Mountbatten took place on November 20, 1947.

The christening of their second child, Princess Anne, in 1950 brought together four generations of the royal family.

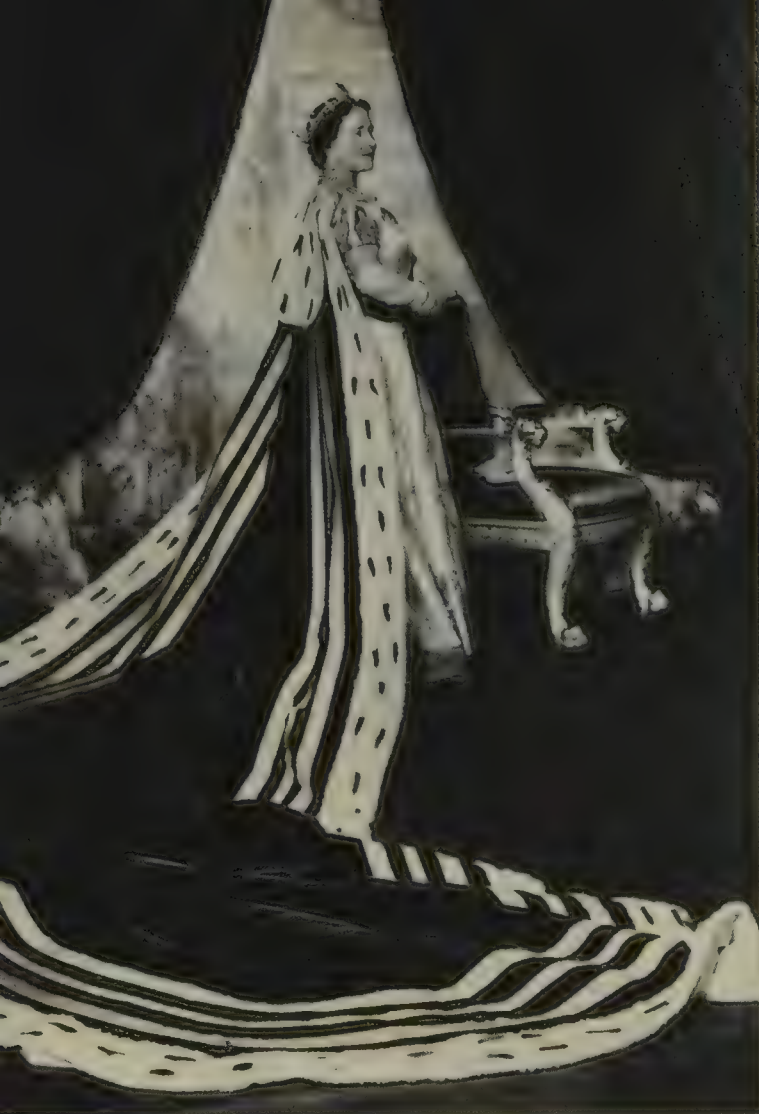
a weapon in the Cold War which had so rapidly replaced American and British co-operation with the USSR in the battle against Hitler's Germany.

Britain's status as a great imperial power was clearly in decline after the granting of independence to India and Pakistan in 1947. Nationalism would soon sweep through Asia, Africa and the Caribbean—the strongest political force in the 19th and 20th centuries. The essence of the British Commonwealth had always been allegiance to the Crown. But India wished to be a republic with its own head of state, without breaking the link. It seemed absurd. Yet, oddly enough, the British Commonwealth did not go the way of Spanish America or the Dutch East Indies. An ingenious formula in 1949 enabled repub-

PRESS ASSOCIATION







WIDOWHOOD
Opposite, with the new Queen Elizabeth II and Queen Mary at the King's funeral.

ANOTHER CORONATION
Left, the Queen Mother in the robes she wore for her daughter's coronation.

ANOTHER GRANDCHILD
With Princess Margaret and the Earl of Snowdon as they left Clarence House after the birth of Viscount Linley in 1961.

ASSOCIATED PRESS

lies to substitute for allegiance "recognition of the Crown as Head of the Commonwealth". They could exist side by side with the old Commonwealth monarchies, like Canada and Australia, which preferred to have the British King or Queen as their head of state. It was all a bit like the smile of the Cheshire Cat, but it did no harm and gave a new role to the monarchy which takes the Commonwealth far more seriously than does the mass of the British public.

The Cold War, Britain's economic crisis and the problems of the Commonwealth were quite



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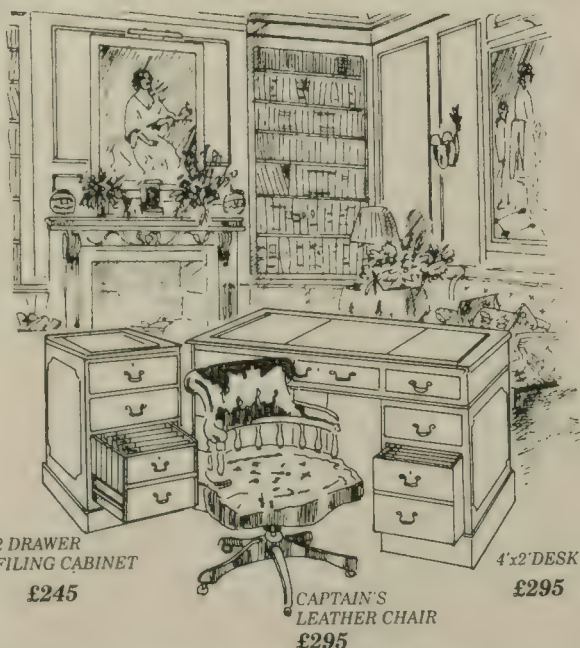
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enough to exhaust a conscientious King who had already been through the Blitz and the bleakness of six years of a war for survival. On top of all this was the social revolution—for it is no exaggeration to use the phrase—enacted by Attlee's post-war government, whose election was in itself a shock to the King and Queen, although they never deviated from the royal role of complete political impartiality. In 1948 the King's health began to give concern. Four years later, after major operations, he died in his sleep on February 6, 1952. He had lived long enough to see his elder daughter married to Prince Philip, to his own and the Queen's delight, and to know that with the birth of a son in 1948 the line of succession was assured. He also lived for just long enough to appoint Winston Churchill Prime Minister for the third time in October, 1951.

After the death of her husband and the accession of her daughter the Queen Mother naturally moved out of the limelight, though never out of the glow of public affection. For 38 years she has continued to perform ceremonial functions, naturally on a diminishing scale as she has grown older, though age has had astonishingly little effect upon her manner and appearance. They were years of great social and technological change. The era of the motor car, the jet air liner and colour television had begun, transforming the lives of millions in the western world and creating a prosperity for which, despite some drawbacks, we ought perhaps to be more grateful than we are. It was a period of almost uninterrupted economic growth. It is true that Britain, in terms of gross national product per head, was falling behind her principal European neighbours and far behind North America and Japan. But since the standard of living was rising everywhere in the western democracies the average citizen did not worry too much that it was rising faster in France, Germany and Italy than in Britain.

The same applies to another development: the decline of Britain as a great imperial and international power. This revolution, a by-product of two world wars, was masked for more than a decade by the presence at the top of politicians like Churchill, Attlee and Eden who had entered public life in the long, sunlit afternoon of empire and could not, or would not, see the lengthening shadows. The moment of truth came with



RETIREMENT YEARS
A 75th birthday portrait of the Queen Mother taken by Norman Parkinson. Right, watching her grand-daughter Princess Anne compete at the Badminton Horse Trials in April, 1978.

Suez in 1956. Harold Macmillan, hitherto as deluded as anyone else, silently recognised reality. He steered Britain away from empire and towards the European Community. His personal voyage was wrecked by President de Gaulle's "Non", but 10 years later, in 1973, Edward Heath brought Britain in. The UK now obviously had no future as an imperial power but the country could be an important partner in a flourishing western Europe, whose contrast with the bankrupt and polluted wastes of the east could hardly have been more striking. Probably, Britain's relative decline in power made no more difference to the man in the street than her declining position in the economic league table. Rulers feel these things more strongly than the ruled.

Despite all the social and scientific changes during the Queen



TIM GRAHAM



SPORTING ACTIVITIES

Left, at Epsom for the Derby meeting in 1983. Horse racing has always been one of the Queen Mother's greatest interests. Bottom left, in Jersey where she opened the new Maufant youth centre.

TRADITIONAL DUTIES

Photographed with the Irish Guards, above, in West Germany in 1984. By long-standing tradition the Queen Mother presents the regiment with the shamrock every year on St Patrick's Day.



PHOTOGRAPHS BY TIM GRAHAM

Mother's long life Britain has experienced a remarkable degree of constitutional and political continuity. The role of the monarchy remains much as it was with, of course, some differences in style. Although the franchise has been greatly extended—in 1900 all women and 40 per cent of men over 21 were excluded Parliament has not greatly changed its ways. Even the House of Lords still exists. Politically, in spite of many a battle of words, there has been an underlying consensus, though its nature has changed with changing times. The "Attlee revolution" was followed by a largely bi-partisan acceptance of the welfare state, "big government", trade-union power and high personal taxation. When a large part of this policy was palpably leading to ruin, it was reversed by the "Thatcher revolution" low

taxation, market economy, no nonsense with the unions, and the minimum of state intervention. Although it is early to say for certain, Labour seems to have been converted to many of these policies, albeit in modified form. Social and economic changes have been cautious, gradual and surprisingly harmonious. No doubt Britain "could do better", but in 1990 as in 1900 it is not too bad a place to live in.

What more striking example of continuity than the Queen Mother herself? Sir John Wheeler-Bennett in his life of King George VI quotes the words of a group of women crowding around the Queen in 1940 near a blitz-shattered row of their own homes and calling to each other: "Oh, ain't she lovely; ain't she just bloody lovely!" Possibly omitting the vernacular adjective, one can say the same today □



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*Queen Elizabeth the Queen Mother receiving the greetings
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THE ROYALS ON TOUR

Dramatic world events last year forced changes in the royal travel plans, reports Alan Hamilton.

Rarely in the past half-century have so many momentous events in the world followed one upon the other in the space of a single year. Those assiduous travellers the royal family could not escape having their agenda at least partly set by a global political scene in the throes of dramatic transformation.

Who would have guessed, watching an elderly Communist regime send in the tanks to repress a peaceful student demonstration in Tiananmen Square last June, that within barely six months regimes on the other side of the world that supped their credo

from the same Marxist table would be in such retreat that the drills and bulldozers could move in to breach the Berlin Wall?

Those two events alone crystallise the changing world of the last 12 months. The one meant that the Prince and Princess of Wales had to withdraw from a long-standing invitation to visit China, in the footsteps of the Queen's historic state visit of 1986. But the other meant that, for the first time since Churchill's Iron Curtain descended across the Continent at the end of the Second World War, they could pay an official visit to Eastern Europe to see democracy re-emerging after more than four decades of totalitarian darkness.

When the Queen stood with Communist leaders in the same Peking square less than three years before the massacre, it was to set the seal on Britain's agreement to return its colony of Hong Kong to the Chinese in 1997. At the time Hong Kong's population feared it had been abandoned and sold out by the British into the unpredictable hands of Peking, and subsequent events have caused them to feel that their fears were justified.

The Chinese, however, wishing to keep up appearances that all was well between the two

governments, continued to invite royalty in the wake of the Queen's visit. Princess Margaret and her children subsequently stood on the Great Wall, and in 1989 it was to be the turn of the Prince and Princess of Wales. Being balanced, non-political folk, they were to follow their tour of China with three days in Hong Kong.

Revulsion throughout the world put paid for the time being to any idea of British royalty lending credence to a leadership which set the People's Liberation Army against the defenceless people. But it was resolved that the Hong Kong part of the tour

During a five-day visit to Indonesia last November the Princess of Wales visited a leper colony at the Sitanala Hospital in Jakarta, where she shook hands with patients on the wards and afterwards joined in a game of bowls.

PHOTOGRAPHS BY GLENN HARVEY



GLENN HARVEY should go ahead. That, the British government decided, was more important than ever, to reassure an increasingly anxious population which was already leaving the colony in ever-greater numbers. But Hong Kong is a long way to go for three days, and an alternative was sought to plug the gap in the schedule caused by the cancellation of China. There had been a long-standing invitation on the table from President Suharto of Indonesia, and it was to this vast nation of 165 million people, the fifth most populous in the world, spread over 6,000 inhabited islands, that Charles

and Diana went for five days in November.

The tour was largely one of sightseeing, including the great Buddhist temple of Borobudur, the largest in the world outside India, and immensely colourful displays reflecting the richness and variety of Indonesian tradition. What the Indonesians will remember, however, is Diana's visit to a leprosy hospital, where she shook the hands of the patients and even touched their wounds, all in front of the cameras. The hospital director said later that her visit had done more than decades of propaganda to dispel

the myth of the disease as a Biblical scourge, and its sufferers as untouchables.

What Charles will remember is the afternoon visit to his beloved rain forest, where he planted a teak sapling and talked for several hours with Dr Emil Salim, the Indonesian environment minister, in whom the Prince found a kindred spirit on the question of preserving tropical hardwood forests. "What can Europe do to help," asked Charles? "Give us money," said Salim. Charles, the committed environmentalist, came away a wiser man.

Three subsequent days in

The Prince of Wales, far left, faced an enthusiastic welcome at the Commonwealth War Graves cemetery in Jakarta. Above, the Princess on a balcony at Taman Mini, a theme park of traditional Indonesian culture and architecture.





PHOTOGRAPHS BY GLENN HARVEY



ANWAR HUSSEIN



ANWAR HUSSEIN

In Hong Kong, above left, the Princess watched a children's dancing display and, above right, wore a glittering Catherine Walker gown to the opening of a new cultural centre, Prince Charles, left, was invited to dot the eye of the dragon so that it could see to dance. At a traditional medicine shop he showed interest in Korean red gingseng.

Hong Kong were altogether more serious. The Prince was astonished at the frantic rate of building and development, which continues despite the impending return of the colony to China. Hong Kong clearly believes that its best hope of retaining some freedom is to have a capitalist economy so vibrant and booming that the Chinese will not dare meddle with it.

He opened, or toured, a new harbour tunnel, a vast world trade centre, and a hideous new opera house, all of them built at great speed and within budget. When opening the new tunnel, Charles wryly observed that once, opening a new British hospital, he noticed that the foundation stone had been laid by his grandmother 20 years before. In several keynote speeches he urged the colony to have faith in its future and not to succumb to a brain drain. But what the population wanted to hear, and what the Prince of Wales could not tell them, was how many of their number would be granted passports to live in Britain.

His last act in Hong Kong was to attend the Remembrance Day service at the territory's own cenotaph. It was seen by the veterans of the Far East campaign present as something of an



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apology. They had been incensed at the Duke of Edinburgh's presence at the funeral of their old enemy Emperor Hirohito of Japan, against whose cruel forces so many of their comrades had died. They seemed especially grateful for Prince Charles's presence that day.

When the Prince next ventured abroad, in February, it was on an equally serious mission, but one much closer to his own personal interests. Appropriately in Charleston, South Carolina, he brought together British and American businessmen to give birth to what has since become known as the Charleston Initiative. Business In The Community, of which he is president, encourages large British businesses to help struggling young entrepreneurs by giving them advice and professional help. At Charleston it was resolved that the scheme should go international.

The Waleses had to undertake one more major foreign visit before the Charleston ideas could be put into action. In March they toured Nigeria, Africa's most populous country and Britain's most important black trading partner on the continent. They endured dust and discomfort, and temperatures and humidity punishing enough to make strong

Braving the humidity and heat, the Prince and Princess of Wales travelled about Nigeria in March. Above, a small dancer jumped unexpectedly between the Princess and her hostess, Mrs Maria Akonobi. Right, the royal couple visited leprosy sufferers at Molai Hospital in Maiduguri and, bottom, Prince Charles with Chief Israel Okera, who wore a robe printed with hunting scenes.

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NEWSPIX INTERNATIONAL



men wilt, never mind the fair-skinned Princess.

Politically, the visit was to show approval for Nigeria's President Babangida, who has promised a return to civilian democratic government in a country which has suffered at least seven military coups in 25 years. Only three weeks after his guests had gone, he had to fend off yet another attempt to usurp his authority by arms.

Charles and Diana then made a brief visit to the next-door former French colony of Cameroon, where the head of state lives in a splendour to challenge Versailles while his country languishes in economic collapse, but where Charles once again had the chance to visit virgin rain forest. His half-hour jungle walk was ruined by the heavy security presence: armed soldiers at every turn tended to frighten off every last vestige of indigenous wildlife.

But it was their official visit to Hungary in May that must rank as the highlight of the Waleses' travelling year. The collapse of communism, and the East's stated desire to rejoin the wider European family of nations, made possible the first formal royal visit to a Warsaw Pact country since the end of the Second World War.

The visit was a great success. It was brief, to the point, and with an obvious purpose. On the stage of the Budapest Institute of Economics, formerly Karl Marx University, beneath a statue of a suitably tired-looking author of *Das Kapital*, Charles delivered a sharp condemnation of seven decades of the dead hand of communism, and expounded on his belief that there was indeed such a thing as Western Man, to whose family the people of Hungary properly belonged.

The timing was perfect, coming as the visit did just at the



ANNAPURNA



GLEN HARTY

After the colourful entertainments at Enugu, above right, the royal couple flew to Cameroon where Prince

Charles visited one of the few remaining rain forests in Africa, right. He walked for 45 minutes in 100°F heat to see some of the 400 varieties of tree.



During a historic tour of Hungary, Prince Charles, right, spoke at the Institute of Economics, Budapest. He praised Hungarians for cutting "the first wire in the Iron Curtain" and claimed that, through an ancestor, he was one thirty-second Hungarian.

TOM GRAMHAM





GLENN HARVEY

Malaysia was the exotic backdrop for the Commonwealth Heads of Government meeting and, on arrival at Kuala Lumpur, above, the Queen was welcomed by lion dancers. She was later invited to visit the Allam Shah mosque, left, where, in observance of religious custom, she covered her clothes with a songket robe and wore a special pair of embroidered slippers.

handover of power following Hungary's first proper elections in over 40 years. Prince Charles was able to meet both the outgoing caretaker Communists and the incoming Free Democrats, as well as Hungary's best-known socialist millionaire Erno Rubik, whose puzzle cube has infuriated at least 100 million purchasers throughout the world.

And there was practical help, too, for Hungary's stated desire to return to a market economy. Following the Charleston Initiative, Charles took with him a group of British and American businessmen who set up in Budapest the first overseas branch of Business In The Community, to assist young Hungarian would-be entrepreneurs get off the ground.

The Hungarian visit was undoubtedly a preliminary expedition to help pave the way for an eventual acceptance by the Queen of President Gorbachev's invitation to make a state visit to the Soviet Union. Because of that country's increasing internal turmoil, no date for such a historic trip can yet be envisaged, and the Queen has for the past year been treading on much safer and more familiar ground.

It being the year of the biennial Commonwealth Heads of Government meeting, held this time



in Kuala Lumpur, the Queen and the Duke of Edinburgh prefaced the Sovereign's attendance with their traditional visit to Commonwealth nations in the region, on this occasion Malaysia and Singapore.

The autocratic style of Singapore's long-lasting prime minister Lee Kuan Yew does not meet with universal approval, and in a rare speech at a Commonwealth Prime Ministers' banquet, on board the *Britannia*, the Queen chose her words carefully when she praised Lee's contribution to the Commonwealth, an institution in which, whatever his other faults, he is a firm believer.

In her subsequent tour of Malaysia the atmosphere was more relaxed, not least because the Queen's host, King Azlan Shah, is a confirmed Anglophile and a graduate of Nottingham University, as are three members of the country's cabinet.

If there was any sour note in Malaysia, it was that of Mrs Margaret Thatcher, during the Commonwealth conference, being outvoted by 48 to one on the question of sanctions against South Africa. The Queen, as titular Head of the Commonwealth, is above such debate, but many observers wondered whether,

The Queen and the Duke of Edinburgh, above, enjoyed a demonstration of silat cekak, a form of kung fu, at the Malay College, Kuala Kangsar, in the company of the Regent of Perak. Afterwards, they continued on to New Zealand, where the Queen made her speech at the Waitangi Treaty celebrations draped in a Maori feather cloak, a symbol of high honour.

REX





GLIAN HARVEY

At a sumptuous banquet at the royal residence of Istana Negara in Kuala Lumpur, above, the Queen offered a toast to her hosts, the King and Queen of Malaysia and their three daughters and two sons. Later, during her stay in Singapore, left, she toured one of the island's huge new housing estates and was greeted by a tumultuous reception.

TIM GRAHAM
with a changing climate in South Africa, the Commonwealth could survive the end of apartheid, the one issue which has unfailingly united it for so long.

Again on familiar ground, the Queen and the Duke flew to New Zealand in February to close the Commonwealth Games, which had been opened two weeks earlier by Prince Edward. It is New Zealand's year, 1990 being the 150th anniversary of the signing of the Treaty of Waitangi, under which Queen Victoria took the Maori nation under her imperial wing.

This year is also the 90th anniversary of the birth of Queen Elizabeth the Queen Mother and, despite the approach of nonagenarian status, her appetite for work seems remarkably undimmed. Her programme, naturally, is light to reflect her age, but she still managed two trips abroad, one of five days to Canada, and a fleeting, two-day visit to Berlin in March as guest of the First Battalion, the Light Infantry.

Light, too, has been the official touring programme of the Duke and Duchess of York, limited by the superior considerations of the Duchess's second pregnancy and her husband's naval career. Both, however, did manage a brief visit



to Italy to see progress on the Save Venice appeal.

But there was nothing light about the overseas schedule of the remarkable Princess Royal, who consistently gives the impression of being an international corporate executive living in an aircraft and out of a briefcase.

Last August she was attending a meeting of the International Olympic Committee in Puerto Rico when the news of her separation from Captain Mark Phillips leaked out, a week before its planned release. She went straight from her meeting on to a Save the Children Fund tour of Belize, Honduras, Ecuador and Bolivia, and the intention had been that the announcement should come when she was deep in the central American jungle, inaccessible to reporters.

As though driven by the emptiness of her private life to more and more work, she spent a day in October visiting the WRNS unit in Naples, and four days later she was attending a meeting of the International Equestrian Federation in Budapest. Barely a fortnight later the Federation claimed her again for a conference in Barcelona. Within a week of that she was in Germany as Colonel-in-Chief of the Royal Corps of Signals. Three days at

The Princess Royal in Ecuador, above, took the short cut across a tributary of the Amazon to visit a tea plantation. The ramshackle platform slid one way by force of gravity and was hauled back by a car engine. Outside Quito, right, she toured a hospital for the Save the Children Fund. In The Gambia, bottom right, she attended a regatta at Banjul Wharf.

LIONEL CHERRAULT



JAYNE FINCHER





NEWSPIX INTERNATIONAL



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The Duke and Duchess of York, above, spent two days as guests of the Save Venice appeal.

In the Soviet Union, from top left, the Princess Royal with President Gorbachev at the Kremlin. After a speech at Moscow State University, she was presented with gifts, including a toy, and went sightseeing in Red Square with the British Ambassador, Sir Rodric Braithwaite.

home, and she was off again on equestrian business to Caracas, Venezuela. At least she had Christmas at home before jetting off again in February, on behalf of Save the Children, on an arduous West African tour of The Gambia, Senegal and Mali. And yet again the Equestrian Federation claimed her for a one-day conference in Berne, Switzerland.

But the highlight of her year, and one of the most significant royal tours for many a day, came at the end of May when she embarked on a two-week tour of the Soviet Union. It was the first time a British royal had paid an official visit to that country since the Bolsheviks murdered Queen Victoria's cousin, Tsar Nicholas II, and his family, in 1918.

Like the visit of the Waleses to Hungary, that of Anne to Russia was a prelude to the Queen eventually standing in Red Square. The Princess Royal was warmly welcomed, and greeted with honour and curiosity. An official in a remote Central Asian village declared that her presence there was the most exciting thing to have happened in his neck of the woods since Genghis Khan passed by on his way to sack Moscow.

What they will make of the Queen, should she ever get there, is anyone's guess □



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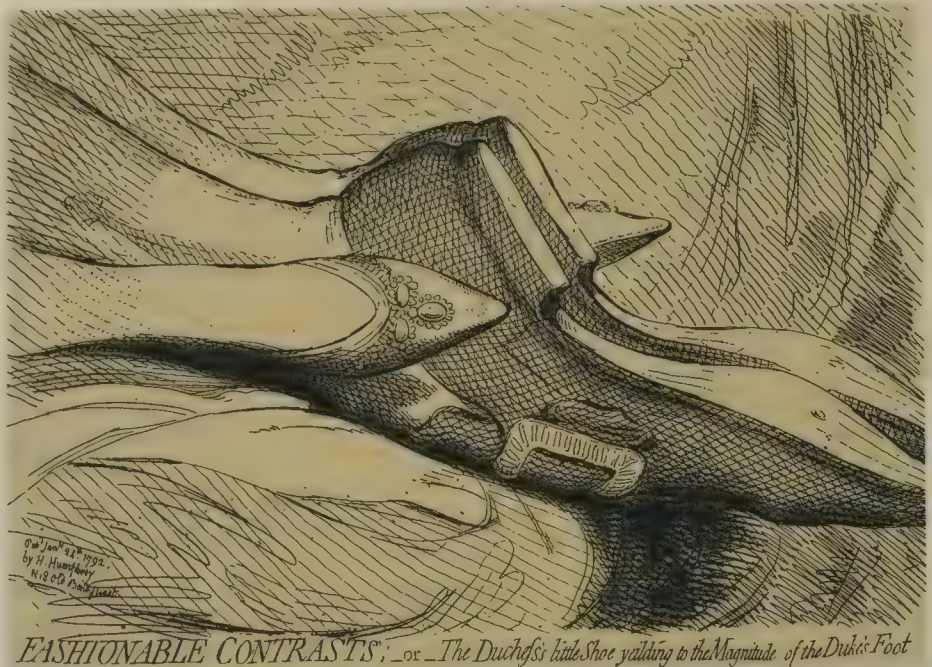
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CARICATURING THE ROYALS

Since the reign of George III, caricaturists have found royal features and foibles irresistible. Edward Lucie-Smith traces the development of their merciless art.



The British royal family has always been a good subject for caricature—its members, highly visible, with faces and figures familiar to everyone, are part of that fanciful cosmos of newsworthy heroes and villains which for many people is more meaningful than the humdrum world of everyday life. This statement is true in the broad sense, but the word “always” needs considerable qualification.

Caricature in the Italian style—drawings and prints which are mocking likenesses of particular people—was invented at the end of the 16th century, in the circle of the great academic painter and muralist Annibale Carracci, and did not reach Britain until 100 years later. The first British practitioner was an obscure amateur artist called Francis Le

Three examples of James Gillray's work. Above left, a gluttonous Prince of Wales in 1792; above, sexual satire on the marriage of the Duke of York in 1791. Right, George III depicted as the King of Brobdingnag in 1803.

Piper, who died in 1697. He did not draw famous people, but depicted the low-life types whom he met in Bermondsey taverns. In the first half of the 18th century William Hogarth, the leading satirical draughtsman of the day, was careful to point out that what he drew were characters not caricatures. The difference is demonstrated in a famous etching—*Characters and Caricatures*—of 1743.

Personal caricature came into its own only in the reign of King George III, and its development was stimulated by the stormy politics of the time—first by

George III's attempt to run a personal government through the agency of Lord Bute, and later by the King's first attack of insanity and the Regency Crisis of 1788-89. This focused public attention not only on the personality of the monarch, but also on that of the Prince of Wales, who finally became Prince Regent in 1811, after his father had lapsed into permanent and incurable insanity. The Prince's weaknesses, follies and foibles provided rich material for the caricaturists of the time.

The Prince became the victim of three satirical draughtsmen of genius—Rowlandson, Gillray and Cruikshank. Thomas Rowlandson was less a caricaturist than a social commentator in the manner of Hogarth. His overtly political drawings are surprisingly few in number. The handful which depict the Prince,

"My little from Goldberg you have made a most admirable
"panegyric upon yourself and Country but from what I can
"gather from your own relation & the answers I have with
"much pains wrung & extorted from you, I cannot but con-
clude you to be one of the most pernicious little odious
reptiles that nature ever suffers to crawl upon the surface
of the Earth -



like *Secret Influence Directing the New Parliament*, belong to the time of the Regency Crisis. Rowlandson lived on until 1827, but appears not to have troubled himself with all the later scandals which surrounded the person of the Regent.

The Prince Regent's most devoted and embittered historian was James Gillray. His chronicle of the Prince's life begins with the clandestine marriage to Mrs Fitzherbert (*The Morning After the Marriage*, April 5, 1788) and continues until Gillray's own death in 1815. Technically Rowlandson and Gillray are often very alike, and it is interesting to see how Gillray uses an elegant and fashion-conscious style to express disgust at the Prince's hedonism and physical excesses. A famous example is *A Voluptuary under the Horrors of Digestion* (July 2, 1792), in which elegance is given only the very slightest twist towards squalor.

There is a fantastic side to Gillray, however, which is quite different from anything to be found in Rowlandson. One of his tricks is to put the emphasis on apparently minor details. When he satirises the marriage of George III's second son, Frederick, Duke of York, to Princess Frederica of Prussia, he does so by showing two pairs of feet in gigantic close-up—a man's on top, a woman's beneath. From their respective positions, it is clear that the couple are making love. The caption neatly reinforces the point: *Fashionable Contrasts—or the Duchess's Little Shoe Yielding to the Magnitude of the Duke's Foot* (January 24, 1792).

Gillray's younger contemporary, George Cruikshank, turns this fantasy into something resembling 20th-century Surrealism. *The Prince of Whales* (May 1, 1812) makes the Prince, by now notorious for his stoutness, into a merrily spouting cetacean. The dew of royal favour falls

on a surrounding group of mermaids, who have the features of various royal mistresses. In another Cruikshank drawing the Prince improbably shares a velocipede with his current favourite, Lady Hertford (*Royal Hobbies*, April 20, 1819).

The caricaturists of the late Georgian period had no inhibitions about attacking royalty and, encouraged by the Prince's lifestyle, one of their favourite weapons was sexual innuendo. All of this changed abruptly with the accession of the young Queen Victoria in 1837. Even Cruikshank changed with the times: he married, settled down and made a second career as a book illustrator.

Some of his successors tried to satirise the new Queen, but their hearts were not in it. Without the caption *The Queen in Danger*, Dicky Doyle's drawing of Victoria playing chess with her Whig prime minister, Lord Melbourne, as the slightly alarmed Tory leader, Sir Robert Peel, looks on, would be just another picture of elegant figures in an interior.

During her long reign Queen Victoria attracted public criticism, at least in England, on comparatively few issues. One grievance was her protracted retirement after the Prince Consort's death in 1861. In 1865 John Tenniel portrayed her in *Punch* as a severe-looking Hermione—the queen from *The Winter's Tale* who pretends, in Act V of the play, to be a statue. In 1876 another more pointed drawing contrasted the Sweet Rose of England of 1837 with the Prickly Thistle of Scotland (John Brown duly in attendance). When Disraeli persuaded the Queen to emerge from retirement,

her relationship with the wily Tory politician inspired a number of caricatures, but in these the Queen is just a foil to the statesman who is portrayed as a kind of oriental Grand Vizier.

The tendency to treat the monarch not as an individual with personal foibles but as the living symbol of the British nation was already well established in the Napoleonic period. In 1803, for example, Gillray depicted George III as *The King of Brobdingnag*, looking askance at the "little Boney" he holds in his hand. Victoria continued to play this role in the caricatures of her own period. Her situation was, in any case, very different from that of contemporary monarchs on the Continent, who intervened directly in the politics of the day, and paid the price accordingly. When Napoleon III was catastrophically defeated in 1870, French caricaturists derided him as a moulting eagle, and plastered his features over the backside of a pig fattened for the German Emperor.

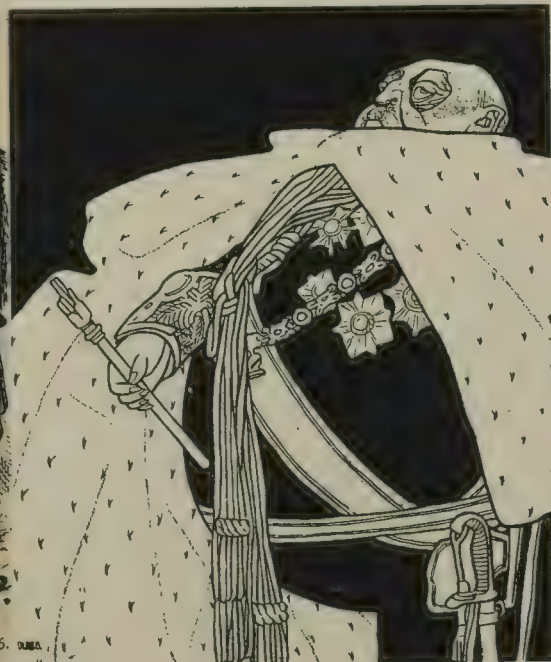
Royal caricature might well have dwindled to the level of benevolent complacency but for the presence of Victoria's eldest son, the new Prince of Wales. He was in many ways a throw-back to the previous holder of the same title—gross, sensual, worldly, and an enthusiast for all the pleasures of the flesh. He inspired, first as Prince and then as King Edward VII, an enormous number of caricatures. In 1906 a fascinating collection of these was put together by a French admirer, John Grand-Carteret, and published in Paris under the title *L'Oncle de l'Europe*. Grand-Carteret drew his material from both British and foreign sources—Edward was a frequent visitor to the Continent, and was as great an object of curiosity there as he was back home in Britain.

Victoria as the English rose of 1837 and the Scottish thistle of 1876, below. Edward VII by Gulbransson, below right, and opposite, doing the Cake Walk.



THE SWEET ROSE—ENGLAND, 1837.

THE PRICKLY THISTLE—SCOTLAND, 1876.





The caricatures in Grand-Carteret's collection dwell on a number of themes. One was the somewhat abrasive relationship between mother and son—familiar domestic troubles raised to a higher level. In one drawing, from the French periodical *Le Triboulet*, Victoria and her son are playing cards. Edward shows his king. "Yet again!" mutters his displeased parent. "You'll never be more than a King of Hearts, my son!" In another, from a humorous Viennese journal, Edward openly begs his mother to abdicate. Her expression of outrage shows she has no intention of doing so. Other drawings make a joke of Edward's enthusiastic pursuit of women. The German periodical *Jugend* showed the stout Edward, now monarch in his own right, dancing the Cake Walk with a pretty

Scarfe's grotesques: the Duke and Duchess of Windsor, left, and Lord Snowdon.



Gerald Scarfe.

young Parisienne who is infinitely more graceful than he.

This was an unusually benign joke from a German source. Sympathy with the rebellious Boers, at the time of the Boer War, rival colonial ambitions and the personal dislike which existed between the King Emperor and the Kaiser (a dislike well known to the German press) gave an increasing edge of bitterness to German caricatures of Edward VII. In artistic terms one of the best of these is the portrait by the great German draughtsman Gulbransson which appeared in the *Simplicissimus Kalender* for 1905. This has enormous impact, but there is nothing benevolent about it. The Germans had decided that the Uncle of Europe was an ogre.

Nevertheless the most biting caricatures of Edward VII were the work of an English artist. Grand-Carteret seems to have been ignorant of their existence. Max Beerbohm's series of drawings devoted to Edward VII's visit to Paris in 1903 are among the most lethal satires on any member of the British royal family. Outstanding is *King Edward's Visit to the Convent of Don Successio*. The King, momentarily forgetting where he is, looks at a row of nuns and says to the hatchet-faced Mother Superior "*Faites monter la première à gauche.*"

The reasons for Beerbohm's dislike of the King remain mysterious. His other caricatures are almost benevolent. Those devoted to the Pre-Raphaelites and their circle have more than a touch of nostalgia for the follies of an age which was then passing away. Perhaps Edward was for him the symbol of the philistinism and materialism of the first decade of the century. His dislike of Edward VII extended, though in slightly less virulent form, to his son and successor, George V. *A Sailor King*, showing King George perched uneasily on the back of a horse at the Trooping the Colour, is one of his more delightfully deadly inventions.

The plodding respectability of the House of Windsor seems to have baffled the caricaturists for a long time. The royal family were put on the back burner, and the leading politicians of the day took their place. Winston Churchill was far more popular with caricaturists than the colourless George VI, and Vicky's Supermac easily upstaged the young Queen Elizabeth II.

It was only in the 1960s that royal personages once again started to attract caricaturists. Disrespect for royalty was part of the general atmosphere of irreverence generated by the booming satire industry. The draughtsman who exploited royal physiognomies most successfully was Gerald Scarfe. Significantly, he tended to confine himself to

the more marginal members of the royal tribe. His best "royal" caricature is a 1966 image of Lord Snowdon, where the telescopic lens of the camera slung around the subject's neck makes a sly but unmistakable sexual allusion. Runner-up to this is an unsparing double portrait of the Duke and Duchess of Windsor, executed when they were well into their café society period. The Duke, immeasurably old and withered, is cradled in his Duchess's arms.

Scarfe moved from making drawings to making three-dimensional likenesses of some of his victims. These included a papier-mâché portrait of Prince Charles, featuring the Prince's sharp nose and prominent ears. Such caricatures look back to the work of Dantan and Daumier in the 19th century, and forward to the

An irreverent likeness of the Queen, and loyal companion, from Spitting Image.

television puppets of Fluck and Law, which must surely have been partly inspired by them.

Fluck and Law's likeness of the Queen which features regularly in the programme *Spitting Image* is the most irreverent version of a reigning monarch to have been made in Britain since Max Beerbohm turned his attention to her great-grandfather. Her entire appearance has been pondered afresh. The long upper lip, for instance, is not a feature of earlier caricatures. The sudden intensity of vision which the puppet demonstrates suggests that the monarch has somehow come back into focus as a figure of authority. The best caricatures always seem to be a response to a sense of threat: in the case of the Queen this is not because of any return to political power on her part but because of the media's royal soap opera which has turned her into everyone's mother-in-law □



TRAINS FIT FOR ROYALTY

Kings and queens were among the first to appreciate the numerous benefits of rail travel. Shirley Sherwood describes some of the sumptuous carriages that transported them.

About 150 years ago a network of railway lines was rapidly spreading across Britain, the Continent and the United States. There were dozens of small railway companies, often competing in a ridiculous fashion for freight and passengers. Many of them wanted to build carriages for royalty because such patronage would give them the seal of approval for passenger traffic. But royal railway travel was a controversial subject then. The early trains were by no means totally safe and the anti-train lobby was strong in Parliament.

Although Queen Victoria is thought of as the first British queen who regularly used the railways, her aunt, the Dowager Queen Adelaide, widow of King William IV, was certainly using a royal railway carriage as early as 1842. She probably took her first railway journey in London

and Birmingham Railway carriage No 2 in 1840. Her charming coach, looking much like three stage-coaches stuck together on a four-wheeled chassis, can still be seen in the National Railway Museum at York. Her specially constructed carriage had a curious protrusion at one end which allowed her to put her feet up in transit, making it the first royal sleeping car.

Some royal families embraced train transportation with immediate enthusiasm. Both Leopold I and Leopold II of the Belgians were heavily involved in the development of Belgium's railways and the founding of the Wagons-Lits Company, and even today the Wagons-Lits Company is entitled to use a pair of rampant royal lions as its crest on the outside of each sleeping car. Leopold II was famous for having his royal saloon

attached to the back of a Wagons-Lits train while travelling in the company of some pretty favourite.

Other royals took a more cautious approach than the enthusiastic Belgians. King Louis-Philippe of France was expressly forbidden to go on the French railways by the government after a horrific accident near Versailles when 57 passengers were burnt to death. He did not make his first train journey until he arrived in England for a state visit in 1844. On his arrival he was greeted by Prince Albert, a relatively experienced rail traveller, who had tried out the railways in England in the late 1830s when he was courting Queen Victoria.

Queen Victoria made her first journey in 1842 when she went in a hastily-assembled train from Slough to London, with the engineer Isambard Kingdom Brunel on the footplate. She was so delighted with the experience that six weeks later she made the return journey with Prince Albert and their infant son, causing a huge outcry by the parliamentary anti-railway lobby.

At about the same time, in Italy, the Bourbon King of the Two Sicilies was building a track between Naples and Portici. In 1839 the first royal Italian coach, looking very similar to that of Queen Adelaide, was pulled by an imported engine made in Britain called *Bayard*. The engine and the coach are both on display in the new National Railway Museum at Naples.

Queen Victoria, left, crossing the Tay Bridge which collapsed six months later. Below, Tsar Alexander III rescued his family from the imperial train which crashed in 1888, killing 21 passengers. Opposite, Queen Victoria's favourite saloon, for which she chose all the furniture.







MUSEE FRANCAIS DU CHEMIN DE FER



Once Queen Victoria had sampled the speed, relative cleanliness and comfort of railway travel she used trains on innumerable occasions throughout her long life. The major railway companies vied with each other to provide her with beautiful vehicles. She even had a royal train waiting for her in France for her trips to the Côte d'Azur. Her favourite was the famous LNWR saloon, built for her in 1869, which is carefully preserved in the National Railway Museum at York. It is an example of exuberant Victorian taste with its blue, deep-buttoned sofas, its draped tables and its elaborate curtains.

Queen Victoria was quite a pernickety traveller for, although she had taken to rail transport in her youth, she certainly did not greet new developments with enthusiasm as she grew older. Her original carriages had been lit by oil and candles and she was most indignant to find that the lighting system had been changed to electricity during a refurbishment. She insisted on the old system being reinstated. She never ate on the train, nor would she pass from one carriage to another when in motion.

Continental royalty travelled in all sorts of specially commissioned railway carriages. One carriage preserved in France belonged to Napoleon III's imperial train and was used as a dining

First Italian royal coach, which ran in 1839, pulled by British-built engine Bayard.

car by his staff. Known as the Aides-de-Camp car, this elegant example of French coachwork was built in 1856. It was rescued for the Mulhouse Railway Museum after being found in use as a plate-layers' van and had to be substantially restored using old drawings.

Many European royal trains have been lost or dismantled, but there is one glorious example still existing in first-class condition in Italy. The train was built by Fiat, Turin, in 1929 for King Victor Emmanuel III. The dining car displayed in the Naples museum is the most flamboyantly decorated of the 12 coaches, with an elaborate ceiling of golden rococo mouldings. The table, made of a single piece of wood, stretches almost the whole length of the car; 20 people can sit round it on magnificent tooled-leather chairs. The curtains are made of superb, specially-woven Genoa velvet. Victor Emmanuel continued to use the train until 1946, when he abdicated in favour of his son Umberto II, but one month later, on June 10, Italy became a republic and the once-royal train became the presidential train. Only

The dining-room and staff car from Napoleon's imperial train, built in 1856.

the dining car is preserved in the Naples museum; the remaining carriages are stabled in a huge double shed about a kilometre along the track out of Rome Central Station, where I was recently able to see them. As I walked into the shed I could see 10 magnificent coaches with dark blue, almost black, livery, gleaming in the shadows.

The two most interesting saloons had originally been designed for the King and Queen. Each has its own bedroom, bathroom and elegant sitting-room. The ceilings are not quite so elaborate as that in the dining car, but are nevertheless exquisitely decorated and embossed with gold. The fittings are of the highest quality, with elegant door handles, brass lights and velvet curtains. Some of the other carriages are designed to accommodate guests and staff. Even here the sofas are covered with beautiful plush, and the luggage racks above them are finished with the same fabric. In some carriages the colour scheme is of pale grey-turquoise, in others a regal red. The furniture and corridors are faced with dark brown mahogany, giving an overall impression of sombre magnificence.

As I walked through the train, photographing as I went, I was accompanied by the team of seven men that has maintained this set of coaches over the years. Every time I shifted a curtain or opened a cupboard door it was carefully returned to its original position. During the 1950s the engineering parts of the carriages were brought up to contemporary running standards. I was told the train was in a state of readiness so that it could be used on today's high-speed track at any time. But it has languished in this railway shed in Rome for the last 18 years, painstakingly and lovingly groomed by its devoted maintenance team. It has never been out on the tracks in all that time and this year the Italian President has declared it redundant.

The Italian royal train was really the last of the grand flagship trains to be built for royalty. Beautiful and elegant carriages were being created for the Orient-Express, the Golden Arrow and the



NICOLA PINO

Train Bleu in the 1920s and 1930s, but in Britain Edward VIII and George VI favoured a more restrained style. An example of this can be found, rather surprisingly, in Buenos Aires.

When I was in Argentina recently I discovered that a coach built in England in 1924 for the Prince of Wales had been shipped to Buenos Aires for his royal visit there in 1925. Sitting in the main station is Carriage R1401, constructed at Smethwick by the Birmingham Railway Carriage & Wagon Company. The manufacturer's plaque, in Spanish, is still attached to a footplate.

The coach has stood for many years with its blinds down and curtains drawn and, although I was assured it was track-worthy, it has not been used since it was graced by the Prince of Wales so long ago, when he travelled thousands of miles across the pampas to the Chilean-Argentine border in the Andes. I persuaded the curator of the local railway museum to let me look inside. The interior is sombre and quite unpretentious, with none of the elaborate decoration lavished on the Pullman cars of that era. The sitting-room has an open fireplace surrounded by green and white marble and topped with a rather ordinary clock. The Prince's bedroom, with dressing-table and walls of dark mahogany, has a simple brass bedstead and a narrow single bed, spread with a thick, gold damask coverlet. His bathroom has an oval, porcelain wash-basin with a white- and grey-flecked marble splash-back. The brass motif throughout is a royal emblem of lion and unicorn entwined with the coat of arms for Argentina. This car has been carefully maintained over the years but it is not on view to the general public.

Probably the days of the great royal trains are numbered and no more exceptional ones will be built, as today most heads of state travel by air or road. But it is consoling to know that the King of Morocco still uses his splendid range of coaches and that the King of Thailand still steps from his own private waiting-room in Bangkok into his own beautiful train when he goes to Hua Hin for his seaside holidays.

And what has happened to the British royal train? Widespread upgrading in the 1970s made many of the older, luxurious saloons built for earlier monarchs obsolete. Some fine examples are now in the National Railway Museum at York, including two saloons built for King George VI and Queen Elizabeth in 1941. These cars first went into service in camouflage as the royal couple travelled through war-torn Britain, coming to a standstill at night in or near a tunnel for protection against bombing.



The grandiose Italian presidential car, built in 1929 for Victor Emmanuel III; it was also where Mussolini met with Hitler.

In May, 1977, Silver Jubilee Year, two new saloons were built, one for the Queen and one for the Duke of Edinburgh, which could travel on modern 100mph track. For the first time they were not of special construction but were converted from two prototypes of the British Rail mark III air-conditioned, 75-foot-long coaches. The Queen, advised by Sir Hugh Casson, chose furnishings that were functional, comfortable and modern.

A further refurbishment scheme in the

late 80s has brought the royal fleet into the 21st century. At a cost of more than £8 million, four new cars and six converted British Rail vehicles have been added to the fleet. When needed, a Royal Train is assembled from this pool of carriages at Wolverton, Buckinghamshire, and brought down to stand by at a secure depot near Victoria Station.

The Queen still makes frequent use of the train for long-distance overnight journeys, particularly when she has an early-morning appointment. But the flamboyance of Europe's first royal trains has gone. In these days of high-speed travel, the emphasis is on efficiency, safety and, above all, security □

The Princess Royal has been the hardest-working member of the royal family this year.

Statistics compiled by Tim O'Donovan from the Court Circular, May 1, 1989 to April 30, 1990.

	 The Princess Margaret	 The Princess Royal	 The Prince Edward	 The Queen Mother
Engagements, Opening Ceremonies, Prize Givings, Church Services and Military Parades.	71 	285	50 	50
Charity Shows and Galas, Concerts and Sporting Events.	25 	49 	25	5 
Receptions and Garden Parties.	9 	31	5 	15 
Lunches	9 	20 	8	11 
Banquets and Dinners.	8	39 	11 	5
Meetings attended including Privy Council.	2 	49 	4	2 
Audiences given including the Queen's Audiences to the Prime Minister.	3 	11	—	14 
Audiences to Ambassadors and Commonwealth High Commissioners.	—	3 	3	—
Investitures.	— 	—	—	—
Total Official Engagements in the UK.	127	487 	106 	102 
Days spent travelling abroad on Official Overseas Tours.	2 	61 	27	7 
Total Official Engagements Overseas.	7	290	76	17 
Total Official Engagements in the UK and Overseas.	134 	777	182 	119

 The Queen	 The Duke of Edinburgh	 The Prince of Wales	 The Princess of Wales	 The Duke of York	 The Duchess of York
132 	157	110	153 	38 	78
12	20	17 	37 	9	22
22 	52	22	11 	3 	7
33	36 	21	27	3	8
11 	31	17 	15	3 	3
8	20	35 	6	1 	3
148 	3	70	5 	1 	8
92	—	6 	—	—	—
16 	—	1 	—	—	—
474	319 	299 	254	58 	129
33 	76	28 	17	20 	30
155	278 	133	68	74 	112
629 	597	432	322 	132 	241

THE WELSH AGE OF PRINCES

Between the departure of the Romans and the coming of the English Wales enjoyed a golden age—particularly in retrospect. Jan Morris explores the myth and the reality of some of the princely heroes of this age.

I am a lifelong Jeffersonian republican, and have no time for contemporary monarchies. I do, however, recognise the numinous power of a crown or coronet, and I know of few national myths more potent, more resilient or more haunting than the Matter of the Welsh Princes.

I do not, of course, mean the heirs to the throne of England who have, since the English conquest of Wales 700 years ago, laid claim to the title Prince of Wales. To rock-bottom Welsh patriots there has not been a legitimate Prince of Wales since Llywelyn ap Gruffydd, who was defeated by Edward I in 1282. He is to this day remembered on his national memorial at Cilmeri in Powys as “ein Llyw Olaf”—“Our Last Leader”.

The last, and the clearest in the recol-

lection, for he is a well-recorded historical figure. Behind him, stretching far back into prehistory and commemorated as much in fable as in hard fact, a multitude of mostly hazier patricians jostles and manoeuvres in the Welsh national loyalty. This blurred, heroic company, high-flown and boasting of genealogy, is attended always by music and poetry and provides an essential *mise-en-scène* for the endless drama of Welsh identity. Such, in my view, is the proper purpose of princes.

The Welsh Age of Princes was the milennium, more or less, between the departure of the Romans from Wales and the coming of the English. Elsewhere in Europe it was the Dark Ages. In Wales, which alone among the countries of the western Empire was never overrun by Rome's heathen successors, it was a golden age, particularly in retrospect. The country was all too often fragmented into petty princedoms, living for the most part in crippling hardship, perpetually beating off foreign marauders and frequently fighting each other. Between AD949 and AD1045 alone, the chroniclers tell us, 35 Welsh chieftains died by violence and four more were forcibly blinded. Spiritually, however, Wales

was an enclave of Christianity in a pagan world. Artistically it was in a state of glory, enjoying a marvellous poetic flowering. Politically it was still governed by its own kind, in its own ways and in its own language. Through the later years of subjection the golden age grew ever more golden in the fable, and the lost princely courts came to be seen as guardians of the national genius.

Many of the princes who live in the Welsh collective consciousness were not really princes in any modern sense, but rather local landowners or even just family leaders—*uchelwyr* in the Welsh, “high men” who often had more pedigree than possessions. We may imagine them living in simple houses of stone or wood, often barefoot, sparsely dressed, surrounded by animals and guarded by toughs. But they would have been attended, too, by poets and harpers and would have shown, as the medieval chronicler Giraldus Cambrensis said of one of them, “much of the dignity of a person of his rank, but very little of anything superfluous...”. In the course of the 1,000 years hundreds of such people must have been regarded as princes of a kind in one corner of Wales or another, their names perpetuated only in legend or fairy-tale.

Many more were real *tywysogion*, proper princes, men of a consequence more than merely local who have found their way into English and even European history books, and who sometimes indeed called themselves Kings—Rhodri of Gwynedd was known as Rhodri Mawr, Rhodri the Great, as early as the ninth century. They lived in some style, with courts that included not only the statutory poets and musicians but chancellors and jesters, too, and they built formidable castles. The princedoms of Gwynedd, Powys, Deheubarth and Morgannwg were powers to be reckoned with, and from time to time particularly astute rulers managed to discipline most of Wales into unity, a consummation not often achieved even now.

All over the country half-shattered



The castle of Dinas Brân, which stands above Llangollen, one of the many ruined strongholds in Wales testifying to the spasmodic authority of the ancient leaders.

strongholds testify to the spasmodic authority of these leaders—fortresses recognisably different in spirit from the more famous castles built in later centuries by the English occupiers of the country—romantic Dinas Brân on its hilltop above Llangollen, the secretive woodland stronghold of Ewloe near Mold or, most evocatively of all, the small, stark castle of Dolwyddelan, in the lonely heart of the northern mountains which was the innermost, defiant refuge of the princes of Gwynedd.

Some of the *tywysogion* have come down to us as discernible human characters, if touched up rather by the demands of politics or patriotism. One is Hywel Dda, Hywel the Good, ruler of most of Wales in the 10th century. Hywel lives on in the Welsh mind as an archetype of the virtuous prince, because his name is associated with the medieval body of Welsh law which gave a strong social bond to the whole nation.

Every aspect of human conduct was governed by the Laws of Hywel Dda, with an almost Islamic thoroughness.

They constituted one of the most equable codes of the time; in criminal matters the Laws aimed always at reconciliation and recompense rather than revenge, in civil affairs they were enlightened in matters like the rights of women, and often admirably commonsensical. If a piece of property was to be divided between two claimants, for example, one was to do the dividing, the other the choosing.

Another well-loved memory is that of the 12th-century Lord Rhys of Deheubarth, suzerain of much of south-eastern Wales. Rhys was a fine soldier—four English expeditions were launched unsuccessfully against him—but he is remembered best as the first recorded patron of a national Eisteddfod, one of those great festivals of poetry and music that remain to this day prime expressions of Welsh culture. A year ahead of time he sent messengers out to proclaim the coming competition, and the same happens now; his chief prizes for literary accomplishment were ceremonial chairs, as they are today.

Then there was the towering figure of

Llywelyn ap Iorwerth, Prince of Aberffraw and Lord of Eryri, who seized power from his own uncle and used it to create the foundations of a genuine national state. He was not only an able general, but also a subtle statesman who established a centralised apparatus of administration, such as a modern state needed, while maintaining cautiously opportunist relations with England (he married King John's daughter). Llywelyn the Great, as he is called to this day, died not violently but peacefully in a cloister as a Cistercian monk.

His grandson was Llywelyn Olaf, that last pitiful leader, whose destiny every Welsh patriot knows—how he was trapped in the snow on the bridge at Cilmeri in 1282, how an English trooper



Hywel Dda, who ruled over most of Wales in the 10th century; he is remembered for his wise formulation of medieval Welsh law.



spearred him all unknowing, and how his head was impaled on a pike and exhibited to ridicule and contumely through the streets of London. There is no attempt to represent his person on his memorial at Cilmeri; instead there stands a solitary, rough-hewn granite monolith. Whenever I visit it I remember the elemental elegy written on Llywelyn's death by his court poet Gruffydd ap yr Ynad Coch: "See you not that the stars have fallen? See you not that the world has ended?"

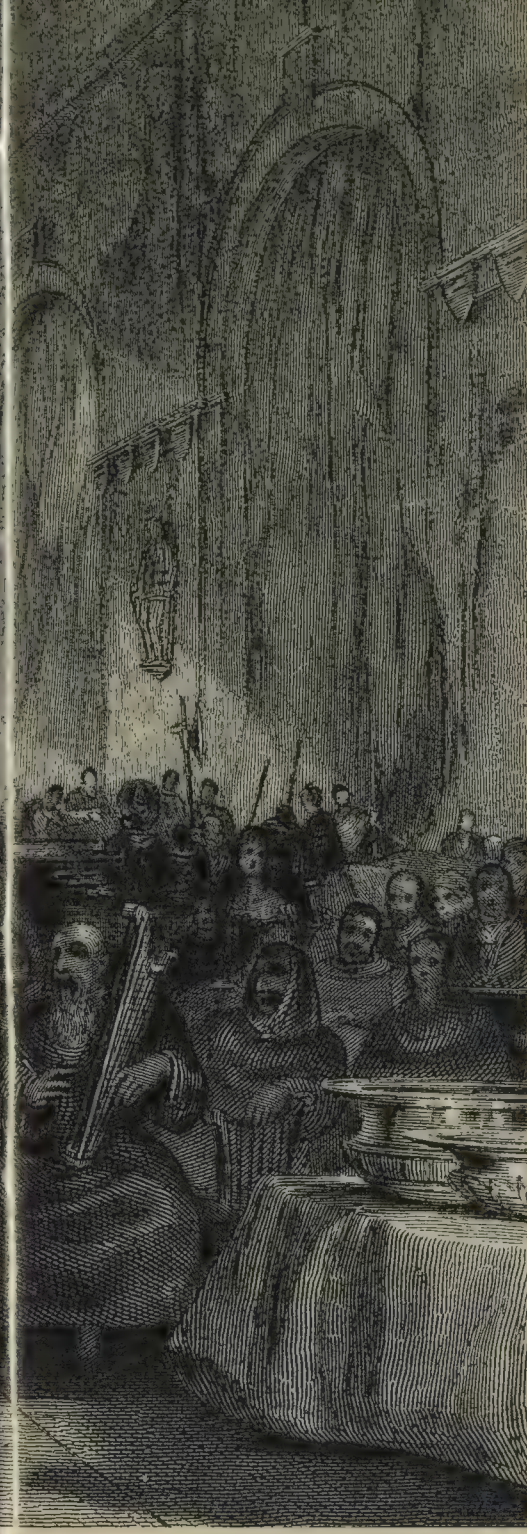
Few Welsh people could identify any other historical heroes of the princely age, but a kind of generic prince strides through the whole mass of Welsh tradition, setting the tone of antiquity. Heroic young chieftains ride to hounds through

the magical glades of the Mabinogion, or face the awful dangers of the underworld. Here are Pwyll, Prince of Dyfed, Macsen Wledig, Hefeydd the Tall, the Three Ingrasping Chieftains, the great Benedigeidfrain and, behind them all, the ethereal presence of Arthur himself, the once and future king. In the vast corpus of Welsh fairy-tale, extended, embellished and adapted down all the generations, princes are everywhere. Princes are swallowed up by lakes, princes grow horses' ears, princes furiously cut off one another's beards or are shamed into better behaviour by spectral voices.

Why have they played so seminal a part in the national imagination, so different from that of the kings and nobles of their neighbours the English? Partly, of

course, because they represent that dream of Eden when Wales was truly Wales. Partly, perhaps, because until recently so many Welshmen liked to think they were nobly descended. But chiefly, I think, because the hazy idea of princely behaviour embodied in the old traditions is an idea of Wales itself.

The Welsh princes undoubtedly came in all kinds, from the saintly to the brutal, the despotic to the liberal, but their idealised projection is, above all, cultured and civilised. The Matter of the Princes is a vision of society where all were equal before their leader, where things spiritual were as important as things material, where the arts were honoured, where the wine went down easily and the laughter rang through the mountains. Welshman



Llywelyn the Great holding court, with his assembled barons and military leaders.

never had to beg, Giraldus assures us, "for the houses of all are common to all, and they consider liberality and hospitality among the first virtues". It is a wonderfully attractive self-conception for a people who in later years were to lose not only their independence but much of their merriment too.

Yet the most charismatic of all the Welsh chieftains came from a later age altogether, long after the English had subdued Wales and proclaimed their own line of princes. In the early years of the 15th century the Welsh mounted

their last war of independence, their final attempt to retrieve by force their lost inheritance of sovereignty. It left the country in a desolation from which it can truly be said never to have recovered; but it bequeathed to the national pride the figure of Owain Glyndŵr, a wistful personification of the old ideal.

Glyndŵr was a country gentleman of Powys, one of the *uchelwyr*, who elevated a squabble over land rights into a national rebellion, mustering most of Wales in his support and declaring himself, in September, 1400, the true, Welsh Prince of Wales. In the national imagery he was all that a prince ought to be. His ancestral house at Sycharth, so poetry tells us, was "a generous place", where almost nothing was kept under lock and key, "where many poets came and life was good". His princely headquarters, at the height of his power, were in the magnificent castle at Harlech, overlooking Cardigan Bay, which he had seized from the English. We see him depicted there on his Great Seal: fork-bearded and stately. Glyndŵr imagined a Wales modern and sovereign, and for a year or two he did bring his country out of bondage, establishing a Welsh relationship with the world at large which was altogether separate from that of England.

This is precisely the intention of Welsh patriots still: to establish a competence outside the domination of the English, giving Wales its own place in the wider world. Today we see its possibility in the emergence of a new Europe, in which all the small minority nations are hoping for new chances, and we remember Glyndŵr more pertinently than ever as a champion out of his time. Towards the end of his life he met, on an early-morning walk, the Abbot of Glyn-y-groes, Valle Crucis in Clwyd. "You are up too early," chaffed the old hero. The priest replied, prophetically, "No, sire, it is you who are about too soon..."

Glyndŵr failed tragically in his mission. His armies defeated at last by the overwhelming attrition of the English, his country ravaged by years of war, he ended up a fugitive hunted across the face of Wales. Nobody ever betrayed him, however, such was the loyalty of the Welsh even in their humiliation, and nobody knows what became of him. He lies somewhere in an unmarked grave, his coronet perhaps in his coffin with him, and Welsh activists still like to think, as the Abbot evidently did, that his enterprise was merely premature.

For, whether or not his time is yet to come, that is the true magic of monarchy—its power to embody, in a stroke of drama, a personality, a half-imaginary tale, the yearnings and instincts of a people □



Above, Lord Rhys of Deheubarth, who ruled over south-eastern Wales. Below, Owain Glyndŵr, depicted on his great seal at Harlech Castle, which he won from the English at the height of his power.



IN THE BEST POSSIBLE TASTE?

Buckingham Palace is perpetually nervous about what it describes as the unfair exploitation of the royal family by commercial organisations, and has issued a series of rules governing the use of "photographs, portraits, engravings, effigies and busts of the Queen and members of the royal family for commercial purposes". These include prohibitions on the use of royal images on articles of dress, or on any box, container, cover or label, and caution that on

articles which are to be offered for sale the images may be used only when the articles are free from advertisement and "in good taste".

What are we to make of the royal images reproduced here and on the following page? Most were purchased on a shopping spree in souvenir shops outside Windsor Castle and along Buckingham Palace Road. Few seem to conform to the rules, and all are certainly in dubious taste. But who is to judge?



Ashtray, previous page. Prestigious names are big business, and what logo could be more exclusive than that of Her Majesty's own residence? The Queen's Gallery shop, at Buckingham Palace, is doing a steady trade in a huge array of logo-embossed items that range from Wedgwood urns selling for hundreds of pounds to this humble ashtray. When asked where they got it, the proud owners of an ashtray can truthfully reply that they picked it up on one of their recent visits to Buckingham Palace.



This made-in-California watch is one of a series that also includes Presidents Gorbachev and Bush.

This bar of strongly-perfumed soap, reposing on a real seashell "dish", is sold with a label promising that the image of Buckingham Palace will last while the rest of the soap wears away.



Are these "Hang Up" Notepads named for their usage or intended result? They hardly conform to the Palace directive that royal images appear solely on items "of a permanent kind".



Artistic copyright is claimed for this "original" Peggy Nisbet doll. Its face is painted by an artist using "paintings in the National Portrait Gallery" for reference. Price £29.99.



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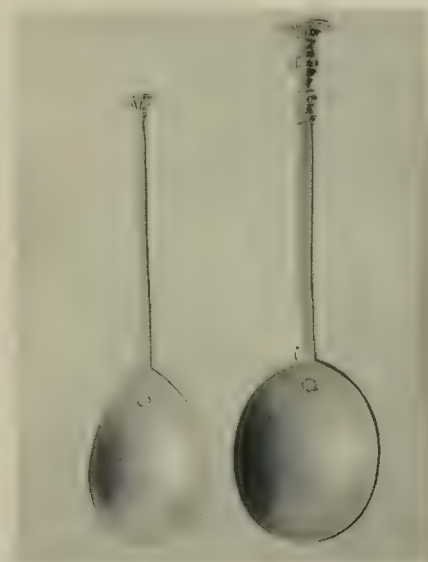
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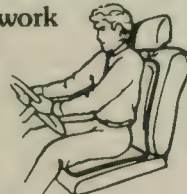


EDWARD VI
London 1548

CHARLES II
London 1676

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SIR HARDY AMIES

COUTURIER AND COURTIER

By Stephen Young

"Am I a snob?" he asks. "Oh, yes. Nannies, butlers and dressmakers are all snobs." Sir Hardy Amies, for 40 years the Queen's favourite couturier, is that rarest of people, a self-mocking courtier with an impish sense of humour and a tongue that has caused him minor trouble on several occasions. He cannot help saying what he thinks, which makes him an instantly compelling companion, but causes colleagues some angst.

"They tell me, 'You don't realise, Hardy, that you are now a courtier, a KCVO, and you've got to be very careful.' I don't mean to be indiscreet, although there are things that slip out and I think, 'My God, I must be mad.' But when I tell you, for example, that the Queen says she is not a clothes person, I believe I'm sharing a joke."

He is convivial company, with all the ebullience and much of the energy of a man half his age. He was 81 on July 17, still goes to the office on most mornings, often has a business lunch or dinner, and plays a mean foursome of tennis every week-end. "For seven years I've been partnered by a young pro, and I don't like losing. It's maddening because I know so much more than I did about the game, but I just can't do it. Still, I play better tennis now than I did at 18."

When we met he was planning a trip to Japan to co-ordinate his licensing agreements in the Far East. "They pay the fare for myself and two colleagues. That's what I call a proper invitation." It's not bad for a boy from a suburban, lower-middle-class family with a little bit of talent—which is how he describes himself. "I call myself a shopkeeper, *after* it is established that I'm a couturier. It's inverted snobbery, I suppose, and amuses me. I'm sure there's no distinction in heaven between me and a grocer, but in the world there is—except if you're Lord Sainsbury. It's true, though, that a dress is not a dress until it's sold."

For several years now, most of the designing has been done by his partner Ken Fleetwood. "My office is next door to the studio and whenever there are fittings going on I watch. They occasionally honour me by asking my advice. I miss designing, but on the other hand I

shouldn't be tied down to the routine of collections. I need to see that the clothes are suitable for my customers—the British upper class—whose lives and mentality I understand perhaps better than anyone else. My younger studio boys would rush off and put skirts up to here [he put a hand on his upper thigh] and I have to tell them, 'Now, listen, if a lady is being asked to pay £3,000 for a suit, she won't wear her skirt there, so come off it and make a skirt that looks young, but is also to the knee. No lady will have a skirt above the knee. It won't do for hierarchical dressing.'"

That seemed a little old-fashioned, I suggested, and he added, "I don't want to be accused of being anti-feminist but I don't think artistically that women's legs are the prettiest part. They don't look as if they were meant to carry a body, particularly now everyone is so thin. I'd say women are made for litters—I don't mean they should breed like puppies, but they should be carried around on a litter. Their best features are the head and neck, and from the waist up."

He inherited his flair from his mother, who worked as a court dressmaker until her marriage, but before becoming a designer he was a teacher in the south of France, worked for a postal delivery firm in Paris, then as an office boy in Germany, and for a weighing machine company in Birmingham—until in February, 1934, he found his vocation at the fashion house of Lachasse where he eventually took over from the designer Digby Morton.

After the war, during which he worked in the Intelligence Corps and headed a Special Forces Mission to Belgium, he continued to mix in the fashionable circles which he had cultivated. "I'd got onto the social list for balls in the 30s, and the fact of being an officer gave a great deal of entrée. Today money helps ladies lead an upper-class life. They don't become *nouveau riches*—well, they do in some ways, but the novelty of their riches is toned down by rubbing shoulders with old money. The two are very much intermingled in this country. If the *nouveaux* hang out a cutlet [i.e. give a fashionable dinner party], old money will rush

"I need to see that the clothes are suitable for my customers—the British upper class."



along. I'm impressed and intrigued by the British nobility and I also like the monarchy—which is very kind of me," he added in a self-deprecating way. "I'm sure they're awfully pleased that I do!"

"In those early days I wasn't wise or knowledgeable enough to know which hostesses counted; anyone who gave a ball was a kind person. I was a good dancer, and mothers were looking for young men, so they passed on my name. I was never conscious of pushing things, but dress designers have always interested hosts and hostesses. I was not ugly. I was fairly good-looking, quick-witted and amusing. If you're light relief at dinner tables, people like you."

He has that captivating, twinkling personality which women, in particular, find so comforting—perhaps because he is no threat. He describes himself as "a confirmed bachelor. Don't let's fool ourselves. We are born this way. There are all sorts of polite words for it, but I don't think we should use them. Some dressmakers marry for respectability, but thank God it's accepted much more these days."

By 1946 he had become successful enough to start his own business in Savile Row and he developed an exclusive clientele one of whom, Lady Alice Egerton, was a lady-in-waiting to the then Princess Elizabeth. In 1950 he designed

his first royal clothes, for a tour of Canada, and he has provided outfits for every royal tour since then. "I suppose I have influenced her general look just a little over the years," he says modestly. "It's been marvellously helpful, and gave us a sense of respectability from the word go, but we've suffered in some ways. Because she is only 5 feet 3 inches tall and not a clothes person, people wanted us to make her into someone like Givenchy did to Audrey Hepburn. That's totally against the Queen's wishes, and we never attempted it."

"Of course, I get criticised. The other day at a New York luncheon party a rather *nouveau* woman asked me, 'When's that Queen of yours going to retire?' I explained that she couldn't because she's anointed, and you can't just throw that away. Then the woman made a disparaging remark about her clothes and I asked when she'd last seen her. 'Oh, I've never seen her,' she replied. I said, 'You mean she doesn't photograph very well?' That shut her up."

"The point is that anyone who has actually seen the Queen is entranced by her. She is very small and in order to be regal you have to be tall, so she doesn't always fall into that category of 'royal' dressing, but she manages perfectly. We provide clothes for functions she has to fulfil—her 'work' as she calls it. We're bright people and we soon cottoned on. So the standard we always apply is: will this help her on her tour?"

"I sometimes wish she had been a bit more of a clothes person. She doesn't care, basically. She listens to our advice and then goes off and wears shabby shoes because they're comfortable. In my opinion that is perfectly all right. It's only the *hoi polloi* who criticise. Those who aren't vulgar probably know the Queen well; they move in her circles, see her at the races and know she is perfectly dressed for the occasion."

"She has been kind enough to say she is terribly pleased with Ken Fleetwood. Then she puts in a dig and says, 'He does what I want him to do,' which means I'm a bit bossy with her. On two or three occasions when she's wanted a particular dress I've advised her not to have it. She respects that, as she does with all her servants, when she knows you are right."

He has not had such a good relationship with the Queen's confidante and dressmaker, Bobo MacDonald. "She knew I wouldn't take any nonsense and realised some of the Queen's bad dressing is due to her. I was once asked why the Queen wore such ugly gloves and I replied that it was probably because suede or kid gloves were jolly hard to wash, a silly remark that reflected badly on Bobo. But she has this Scottish parsimony—



Princess Michael of Kent in her cream wedding dress edged with lace.

mony—'£300 for a handbag! Go to Walldybags.' They were the warrant-holders for bags and supplied them at wholesale prices, whereas an elegant woman would carry a Hermès or Chanel bag which were £300 in those days and are probably £1,000 now. The Queen would not think of paying £300 for a bag then, and possibly not today."

"She grumbles about our prices, of course, drops hints and things, but she has been told—by her courtiers, not by us—that those are the prices and she is well aware that you can't have a workroom full of non-paying garments. She sees the way things go up. They've given her a rise, too, haven't they? The Princess Royal, whom I admire enormously, won't pay our prices and she's perfectly happy with the way she dresses."

The Princess of Wales's stepmother, Countess Spencer, has been a lifelong client. "Raine has been a friend all my working life. 'Chips' Channon said to me, when Raine was 17, 'Watch that girl, she's going to be a great hostess.'"

"I got taken up by her and met the Princess of Wales when the Prince was courting her sister—Althorp is within lunching distance of my house in the country. The Princess has bought things from our boutique and couldn't be more charming to me; she sent me a telegram congratulating me on my knighthood



For the Queen in Singapore—a fresh floral dress with draped skirt.



GLENN HARVEY

The Duchess of York's white evening gown—"stunning" says Amies.

which I found very touching."

He made Princess Michael of Kent's cream wedding dress in 1978. "She was lured away because people dressed her for nothing. She does that, and then moves on to the next one. She hasn't got any money." But he enthused about the Duchess of York, for whom the firm made a white evening dress when she went on a Canadian tour. "She looked absolutely stunning. I'm very proud of that, and I wish newspapers would show more how she can look."

The week we met he had sold three wedding and three evening dresses. "It may not sound much but at £3,000 to £4,000 each it's quite a nice thing to have and you feel you're needed. But the future of this type of designing is a terrible problem and whether or not we keep these customers is debatable. I always say, 'Where will the people who make money designing cheap clothes buy a dress if they don't come to us?' So long as there is money, discrimination and desire for a standard, we will be here."

"There are customers who don't want an off-the-peg dress. They want that physical feel of nice material that doesn't crease and feels good on the body. We have always had first-class *essayeurs*, fitters, which is what the customers come for. They know how to cut a dress in terms of flattering a body. A low waist

can be anywhere—2 inches or 4 inches below the waistline—and our fitters put it where it will be most flattering. They are amazing, born not made, and have all been so tolerant of me.

"We have a boutique where the clothes are slightly younger. You have to keep your head. I'm rather cynical about fashion shows. A great deal of those put on in Paris are done solely for the purpose of getting publicity for the house, and not for servicing customers. That is one of the changes that has happened during my 50 years in the trade, but I don't despair of fashion today, absolutely not.

"The only thing I find depressing is if I meet someone wearing one of our outfits that I don't think is worthy of us, or if business is slow, or if I've spent too much money on living. That is the most depressing thing. I am stupidly extravagant—not with any deliberate intention, but I have acquired standards over the years. From the age of 18 I've had my shoes specially made because I have a high instep. They are unbelievably expensive—£900 a pair—but it's ingrained into me now and I would hate to have to buy off-the-peg shoes. I have a modest flat in London, some nice furniture and a chauffeur who drives a large Mercedes. He can put clothes in the back and deliver them to grand customers like the Queen. We no longer have a delivery van. It was too expensive."

He used to have a manservant, James, an immaculate, former Buckingham Palace butler. "He got snapped up, as I knew he would be. He went to work for Mr Aaron Spelling [the American television producer responsible for *Dynasty*]."

Over the years he has branched out into licensing his men's clothes and now has nearly 50 agreements throughout the world. It has not harmed his prestige, he says. "From the 50s we realised we were going cheap in men and that didn't affect our snob ladies' business. They were amused. They'd say, 'My chauffeur has a Hardy Amies suit,' and laugh.

"Now, as well as being of service to our rich customers, I work for the poor too. Some designers have probably overdone it, like Pierre Cardin, but he's laughing. You know what he says? 'When I worked for the rich, I was poor. Now I work for the poor, I'm rich.' He's clever, an astute businessman, but in places like Australia his name is debased and ours is in very good nick, thank you."

He was discreet about his opinions of other designers, except for the American Richard Blackwell who compiles a much-publicised annual "worst dressed" list "a dreadful man, a strange person". He didn't want to discuss the Emmanuels. "I don't see their clothes and unless I can praise unreservedly—and usually that's

only with designers who are dead—I won't answer that sort of question."

He does, however, like the dresses of Lady "Kanga" Tryon, which have been bought by younger members of the royal family. "She set out to make cheap clothes for travelling and does it superbly. It's not my line of country. I wish it was. I don't always approve of her bright colours. She's Australian, you see. A bright-colour country."

He had just returned from a business trip there. These days he has to be more careful of the sun than when he pronounced "sweat is a good moisturiser" because he has developed skin cancer. "It's a strange illness, not mortal or anything, but it's the sins of the past catching up with you. The fact that you lay in the sun when you were in your 20s now means you have all these tiny red spots. I use a homeopathic remedy, extract from the thuya shrub, which I inject once a day for 10 days, and it seems to calm them right down."

For relaxation he does needlepoint, and he showed me with pride an antique chair he was covering. "I'm clever with my fingers. I wish I'd acquired more technical knowledge in my youth. I don't sew, and I could do it so very well if I knew how. I think that's my only real regret. Otherwise, I've been the luckiest man in the world." □



GLENN HARVEY

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VAN GOGH AND THE ILN

It is 100 years since the turbulent life of the Dutch painter Vincent van Gogh came to a violent end. As a young man, before embarking upon an artistic career, he spent some time working in London, where he developed a keen interest in the art of the *ILN* illustrators, later toying with the idea of becoming one of them. Martin Bailey reveals how these engravings were to influence the style and subject of van Gogh's own work.

Vincent van Gogh sold only one canvas in his entire life. Ignored by dealers and critics alike, he was forced to live in poverty, surviving on a meagre allowance from his brother Theo. This tragic failure to sell his paintings has become legendary. What is less well known is the fact that van Gogh wanted a job on *The Illustrated London News*.

In the spring of 1883 van Gogh wrote to Theo saying that he was often thinking of applying to work for the *ILN*. What would suit him, he explained, was a regular contract to do one large drawing every month. Then living in Holland, he planned a visit to London to talk with the *ILN*. "I don't think it's every day that the managers of magazines find somebody who considers making illustrations his speciality," he added.

The story of van Gogh's interest in the *ILN* began a decade earlier in London. In 1873 he came to England to work for an art gallery in Covent Garden. He had been an assistant at Goupil's gallery in

The Hague, and his manager had suggested that a transfer to their London branch would broaden his experience. Before leaving The Hague he wrote to his brother Theo: "I am looking forward very much to seeing London. It will be splendid for my English—I can understand it well enough, but I cannot speak it as well as I should wish. I am also curious to see the English painters."

Just a few weeks after his 20th birthday van Gogh arrived in England. Working at Goupil's London branch in Southampton Street, he was with one of the most successful international galleries specialising in contemporary pictures. It is hard to imagine a better introduction to the art market, and van Gogh's prospects were bright. He soon found comfortable lodgings with the Loyers, a mother and daughter who lived in Hackford Road in the suburb of Brixton. Every morning van Gogh would walk the three miles to the gallery, in his top hat.

It was in London that van Gogh first



VINCENT VAN GOGH, 'GIRL IN A WOOD', 1882

Among van Gogh's earliest oils, painted in 1882, *Girl in a Wood*, above, was inspired in part by Percy Macquoid's *Reflections*, right, which appeared in the *ILN*'s Christmas, 1874 issue. Van Gogh, an admirer of the great London weeklies, once described Macquoid as "one of the most distinguished of English illustrators".



Percy Macquoid, 'Reflections', 1874

fell under the spell of the *ILN*. When established in 1842 the *ILN* was the world's first illustrated weekly newspaper. Its success was based on the regular use of engraved illustrations of contemporary events, and by the 1860s it was selling 300,000 copies. In 1869 it faced its first serious rival, *The Graphic*, which had a similar format, but was more adventurous in its writing and illustrations. By the early 1870s the two weeklies were at the height of their success, fighting a tough circulation battle and each trying to woo the best illustrators.

Van Gogh occasionally bought a copy of the *ILN*, but its cover price of 6d made it a luxury for a young assistant living on £2 a week. Sometimes he would see it at Goupil's; the *ILN* carried lengthy reviews of exhibitions, making it required reading in the art world, and from time to time it reproduced engravings of paintings from the gallery. Most often, however, van Gogh would look at the latest issue of the magazine displayed in the window of its office in the Strand, just a few minutes' walk away from Goupil's. When he found an illustration he particularly liked, he would buy a copy. Among favourites from his time in London was a portrait of the French painter Jean-Baptiste Corot, which was published in the *ILN* on February 27, 1875, a few days after the artist's death.

Van Gogh cut out the engraved portrait and hung it on his bedroom wall in homage to the artist who was to prove such an inspiration for his own work. Van Gogh later looked back on his first year in London as the happiest of his adult life. But in the summer of 1874 tragedy struck when he fell in love with his landlady's daughter Eugénie. She rejected his advances and he suddenly left Brixton. He took new lodgings in Kennington, but it was a lonely existence and he fell into a deep depression, finding it difficult to concentrate on his work. Goupil's became increasingly dissatisfied with their assistant and in 1876 he was sacked. Van Gogh found a teaching job in Ramsgate, later transferring to the village of Isleworth. But his real vocation, he believed, lay with the church and in search of consolation he turned to evangelical Christianity. His depression deepened and at the end of the year he returned to Holland, a broken man.

The next few years were equally unhappy. Van Gogh first worked in a bookshop in Dordrecht, went to Amsterdam to try to qualify for university, undertook missionary training near Brussels and, in 1878, became a lay preacher in the Bori-

nage, a coal-mining region of Belgium. There he lived a life of poverty, giving away his clothes to the poor, but failing to win converts among the miners. By now accustomed to rejection, and viewing his life as a series of failures, van Gogh suddenly changed tack and, deciding to become an artist, taught himself to draw.

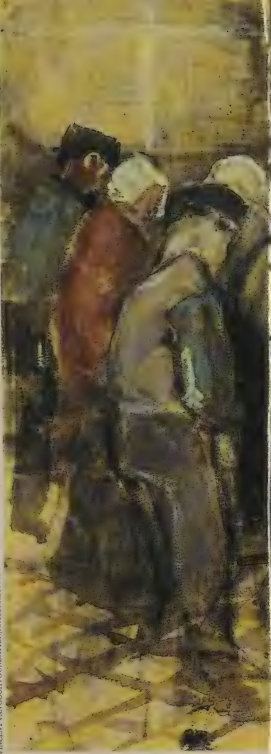
His stay in London had opened his eyes to the dynamic style of the English illustrators. "I learnt about them and their work by seeing a lot of what they did. Without having been in England for a long time it is hardly possible to appreciate them to the full," he explained to his friend Anthon van Rappard. Later he recalled how he would pass by the offices of the *ILN* and *The Graphic* every week to look at the latest issues: "The impressions I got on the spot were so strong that, notwithstanding all that has happened to me since, the drawings are clear in my mind. Sometimes it seems to me that there is no stretch of time between those days and now."

By January, 1881 van Gogh was in Brussels, where he was concentrating on drawing. Writing to Theo, he acknowledged his debt to the English illustrators: "I have finished at least a dozen drawings, or rather sketches in pencil and in pen-and-ink, which seem to me somewhat better. They vaguely resemble... certain English wood engravings, but as yet they are more clumsy and awkward." A month later he announced he was collecting wood engravings again.

In the following year, after he had moved to The Hague, van Gogh became a serious collector. In January, 1882 he reported having found "an enormous pile" of copies of the *ILN* and *The Graphic*, which he bought for just 5 guilders. "There are things among them that are superb," he wrote back in great excitement to his brother. "There is something virile in it—something rugged—which attracts me strongly." He liked the simple lines, the "bold contour" used by the English illustrators. First the artist would draw the picture. Then the engraver made a wooden block for printing, cutting away the surface of the block and leaving the picture in relief.

Despite his poverty van Gogh continued avidly to acquire back numbers of the English weeklies, hanging favourite engravings on his studio wall and lovingly mounting many more on large sheets of thick paper. "A collection of sheets like these becomes, in my opinion, a kind of Bible to an artist, in which he reads from time to time to get in a devotional mood," Vincent explained to van

VINCENT VAN GOGH FOUNDATION/NATIONAL MUSEUM, VINCENT VAN GOGH, AMSTERDAM



Rappard. A few weeks later he added: "Every time I feel a little out of sorts, I find in my collection of wood engravings a stimulus to work with renewed zest. In all these fellows I see an energy, a determination and a free, healthy, cheerful spirit that animates me. And in their work there is something lofty and dignified—even when they draw a dunghill."

It was also the subject matter which appealed to van Gogh. He liked the way that ordinary working people were depicted in a style of "social realism". Living in poverty himself, he understood their tribulations and tried to reflect this in his own drawings. Indeed the spirit of the more progressive illustrators comes through in his sketches of the "orphan men" from a nearby almshouse and his numerous drawings of Sicily, the prosti-



Van Gogh's painting of the State Lottery Office in The Hague, above, demonstrates the influence of Michael Fitzgerald's portrayal, left, of the Pawn Office at Merthyr Tydfil, which appeared in the *ILN* in February, 1875.



The painting of a weaver, above, was photographed so that van Gogh could submit it to the *ILN*. The subject seems to echo that of William Murray's illustration, right, of matting weavers which the painter kept in his collection after it appeared in an *ILN* of 1881.



tute he was living with in The Hague.

Van Gogh was now profoundly under the influence of the illustrators: "They are great artists, these Englishmen... For me the English black-and-white artists are to art what Dickens is to literature. They have exactly the same sentiment, noble and healthy, and one always returns to them... I am organising my whole life so as to do the things of everyday life that Dickens describes and the artists I've mentioned draw."

Van Gogh soon developed ambitions to become an illustrator himself. To begin with he realised that the likelihood of getting his work accepted was slim. "If I made every effort, I should certainly have a chance of finding a job... Of course, I love to do my drawings, but to present myself at all those publishers' offices—oh, I hate the thought of it!" he had told Theo in December, 1882. But the following year he again talked of returning to London: "There would be more chance of selling my work and I also think I could learn a great deal if I came into contact with some artists there. And, I can assure you, I should have no lack of subjects. What beautiful things one could make at those dockyards on the Thames!"

Further evidence of van Gogh's determination to find work in London is revealed by his decision to title some of his best early drawings in English. His melancholy picture of three women carrying sacks of coal, based on his experiences in the Borinage, was called *The Bearers of the Burden*. He drew two pictures of an old man sitting beside a fire and waiting for death, one entitled *Worn Out* and the other *At Eternity's Gate*. Another drawing, *The Great Lady*, is based on a poem by Thomas Hood which tells of a rich lady who wakes in the night, remembering the suffering of a poor seamstress. The most important drawing which van Gogh titled in English was *Sorrow*, a grief-stricken woman with her head on her hands. "I'm very fond of the English drawings done in this style, so no wonder I tried it," he said when he described the picture to Theo.

Van Gogh refused to give up the idea of trying to become an illustrator, even when his interest in drawing had become subordinate to his painting. In the autumn of 1884 he had six of his paintings photographed so that he could send them to publishers "to get some work, or at least to become known". He was especially pleased with two pictures of weavers, which he thought might be of interest to the *ILN*. "This winter I hope



to make several drawings, particularly of the same composition, and to send them, for instance, to the *London News* which, you may have noticed, is now often better than *The Graphic*," he told Theo.

Van Gogh may never have summoned up the courage to approach the *ILN*. Had a packet of his drawings landed on its editor's desk, they might well have been returned with a curt rejection slip. In retrospect, it is difficult to imagine the artist as a regular *ILN* illustrator, being sent out to record newsworthy scenes. But had van Gogh settled down as a black-and-white illustrator, he would probably never have painted the great masterpieces of his last years in Provence. □ *Young Vincent: The Story of van Gogh's Years in England* by Martin Bailey has recently been published by Allison & Busby, price £14.95.

Firm evidence of his resolve to find work in London is van Gogh's decision to give English titles to some of his works including *Sorrow*, above. "I'm very fond of English drawings done in this style, so no wonder I tried it", he wrote to his brother Theo.

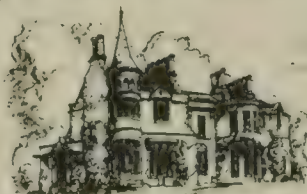


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THE FACE OF KING MIDAS

A skull found in the Midas Mound in the Sakarya Valley in Turkey has been reconstructed. Dr A.J.N.W. Prag of the Manchester Museum describes the process and the intriguing possibility of its identification.



The busy road westwards across the Anatolian plateau from Ankara, the modern capital of Turkey, is a natural route to the Mediterranean that follows the Royal Road of the Persian Empire. Some 50 miles west of Ankara the ancient route turns up the valley of the Sakarya and passes the village of Yassihüyük. Here the plain is suddenly dotted with mounds, more than 80 of them. Most conceal burials, but the two largest, straddling the ancient course of the river, cover the acropolis and the south-eastern suburb of the ancient city of Gordion, the capital of the kingdom of Phrygia.

It was here that Alexander the

Great, coming east up the Royal Road to attack the Great King of Persia, wintered his army in 333 BC, and cut the Gordian knot. A Greek tradition held that the first king of Phrygia, called variously Gordios or Midas, dedicated his wagon on being made ruler; its traces were tied in a knot that seemed impossible to unravel, and it was said that he who loosed it should become master of all Asia. Alexander, typically, took the short cut.

Since 1950 an American archaeological team based on the University Museum in Philadelphia has been excavating at Gordion. In 1957 they entered the largest of the burial mounds, still 53 metres high and nearly 300

metres in diameter. Inside they found a large wooden chamber built of cedar or juniper logs, containing the body of a man 60-65 years old and 5 feet 2½ inches tall, surrounded by more than 350 bronze and brass vessels, three iron stands, wooden furniture and some pottery. Despite its traditional name of the Midas Mound, the director of the excavations, the late Professor Rodney S. Young, doubted whether the tomb was really that of the most famous king of Phrygia, the Midas who, according to Greek and Assyrian records, ruled from 738 to 696 BC and who died in the destruction of his city by the invading Cimmerians.

However, Young's successors

Left, bronzed reconstruction of the skull from the Midas Mound. Right, revision with prominent lower lip to cover protruding lower teeth and alveolar margin.

as director of the Gordion Archaeological Mission, Professor Keith DeVries and now Professor G. K. Sams, both believe that what was by far the largest of the Phrygian burial tumuli must originally have stood 70 or 80 metres high and have contained the remains of Phrygia's most famous king. Moreover the style of the finds and of the burial ritual appear to date from the early seventh century, the time of Midas's death. Midas



ruled for 42 years, so his likely age at death and that of the skeleton in the tomb match nicely. Unfortunately there are no inscriptions or historical accounts to confirm the identification.

In 1977 Professor Manolis Andronicos discovered what was almost certainly a Macedonian royal tomb of the later fourth century BC at Vergina in northern Greece, and faced an identical problem in giving a name to its male occupant. By a series of happy coincidences, and some exciting forensic work, a small team of specialists from Manchester and Bristol Universities was able to reconstruct the facial appearance of the dead man and to identify him as Philip II, father

of Alexander the Great: the skull had an eye injury matching that which Philip is known to have received during the siege of Methone in 354 BC.

With this in mind Dr Veli Sevin of Istanbul University suggested that members of the English team should undertake the study and reconstruction of the skull from the Midas Mound. We therefore visited Ankara in September, 1988 and began work on the skull in the Palaeoanthropology Division of the University of Ankara, where it had been taken for study in 1957.

The skull is now in an extremely fragile state and required extensive consolidation before it could safely be handled. Fortunately,

it is basically intact, apart from a hole in the top of the cranium and slight damage to parts of the right side of the face.

After consolidation the skull was ready for the medical illustrators Richard Neave, Artist in Medicine and Life Sciences at Manchester University, assisted by his wife, also an artist. They made moulds of the mandible and cranium using dental alginate, a substance normally used for making dental impressions. For the medical illustrator, who uses large amounts, it has the advantage of flexibility and it comes cleanly away from the original, thus avoiding damage to fragile bone. To reduce the risk still further Richard Neave covers

Top, Richard Neave at work in Ankara University. From left, the original skull; a cast with pegs and "eyeballs" in place; example of an ear with hairy pinnae.

especially friable specimens, such as this one, with a layer of fine metal foil, which preserves every detail while interposing a protective skin between the bone and the alginate. From these moulds replicas of the original bones were cast in plaster of Paris, on which the missing portions of the right side of the skull were made good with clay.

Pegs were inserted into the cast of the skull to indicate the thickness of the flesh, based on statistics

built up over the last 90 years. The shape of the nose was determined from the triangle formed by extending the line of the nasal bone until it met that of the nasal floor, while its width is two-thirds as wide again as the nasal aperture on the skull. Then the facial structure was built up muscle by muscle until, by adding subcutaneous tissue and skin, a complete face was constructed.

This technique is totally objective: it relies not on an artist's intuition but on precise anatomical knowledge and careful measurements. The method has been successfully tested against controls in the Medical School in Manchester University, and has been applied in a number of recent forensic cases, among them that of Karen Price, the young girl whose body was found wrapped in a carpet and buried in a Cardiff garden last December. Although no reconstruction of this type can be a true portrait, which must take in all the wrinkles, crow's feet, facial hair, and other idiosyncrasies that reflect a person's character, it is clear from checks against the bodies of people only recently dead, whose appearance is known independently, that the technique does give a clear and recognisable impression of an individual facial type.

The face that grew out of the "Midas" skull was rather long, its upper part somewhat lightly built, but the jaw and the lower part were fairly substantial: the face of an elderly man with an exceptionally long back to his head. The sides of the skull were noticeably flattened and the top pushed up almost into a ridge, a feature which may be the result of a cosmetic practice noted on other skulls found in Turkey which had been bandaged tightly while the individual was still a baby. The rather sombre, pensive expression given to "Midas" in the reconstructions must be partly conjectural, founded on the assumption that he is indeed the Midas who died in the sack of his capital city.

Some other details are more secure: the strong overall shape of the nose follows the rules outlined above, while the width of the mouth follows the general rule and corresponds to the distance between the pupils of the eyes. Other features are more idiosyncratic: Dr John Lilley, a consultant at Manchester University Dental Hospital, noticed that the alveolar margin on the lower jaw was particularly sharply angled, which would have shown itself as a markedly protruding lower lip.



The only two living patients whom he had treated for this problem were both young girls who had been thrown from their horses. Further study of the "Midas" skull may tell us whether he had suffered a similar accident.

So far nothing had come out of the project to help identify the skull as that of the King Midas, in the way that discovery of the eye injury had served to identify the Vergina skull as that of Philip of Macedon. Midas was a common name for the kings of Phrygia, perhaps alternating with that of Gordios; moreover, the Greeks and Romans told a number of stories about a legendary figure with this name. Of these tales two are particularly well known.

Top, the Midas Mound beside the village of Yassihüyük. Above, a reconstruction in clay showing the hairy pinnae that may have given rise to the legend of the ass's ears.

In one Midas was granted a wish by the gods, and chose that everything he touched should turn to gold, a wish that went wrong when his food, his drink and even his little daughter turned to the precious metal.

The other story, found in the fifth-century BC plays of Aristophanes and illustrated on the red-figure vases of Athens, but most fully told by the Roman poet Ovid, tells how Midas had to judge a musical contest between

Apollo, god of music, and the goat-god Pan. When Midas found in favour of Pan and his pipes, Apollo declared that Midas must have the ears of an ass, which thereupon sprouted from his head. He managed to keep these appendages secret from all save his barber, whom he swore to secrecy; and he grew his hair long and hid the ears under the Phrygian stocking-cap. In the end the burden became too much for the poor barber, who dug a hole by the riverside, whispered his secret into it and went away with a lighter heart. But rushes grew on the spot and, as the wind blew, they whispered to the world that "King Midas has ass's ears".

The question arises whether some medical condition might be at the root of this story. A number were suggested to us, only one of which, a neurofibroma, might have left any trace on the bone. In fact, we have noticed no abnormalities on the skull which might have a pathological cause other than its elongation and the angle of the alveolar margin although no medical specialists have yet studied the actual skull rather than the cast. Other possibilities include sebaceous horns or horny growths which can occur on the body, sometimes dropping off and regrowing or Darwin's tubercle, a malformation of the outer cartilage of the ear.

The most convincing medical explanation to date is a hereditary condition known as hairy pinnae, sometimes found associated with Darwin's tubercle. This condition passes through the male line only, and causes hair to sprout on the outer and/or upper edges of the ears; it normally appears in the third decade of life. In extreme forms it can take on a markedly animal-like appearance and sufferers shave their ears. It is exactly the condition which would be known only to one's barber. Hairy pinnae are now most common in the Indian subcontinent, but are also found in Italy, and occasionally in Iran, Malta and Great Britain.

This attempt to combine the legendary Midas with the king buried under the great Midas Mound at Gordion may not be too fanciful. A much more comprehensive study of the skull has been undertaken than anything previously performed. As the investigation brings forward new evidence, the reconstruction of the head is revised, setting off further trains of thought and research. Each time one hopes to move a little closer to the man's complete history □

A SELECTIVE GUIDE TO SOME OF THE MORE
INTERESTING AND ENTERTAINING EVENTS
ARRANGED FOR THE COMING WEEKS

HIGH SUMMER

THEATRE

Where applicable, a special telephone number is given for credit-card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

Absurd Person Singular. Alan Ayckbourn directs a revival of one of his earliest farces. *Whitehall Theatre, Whitehall, SW1 (071-867 1119)*.

After the Fall. London première of Arthur Miller's 1963 confessional drama. With James Laurensen & Josette Simon; directed by Michael Blakemore. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252)*.

Anything Goes. Colourful New York production of the classic Cole Porter musical, with Elaine Page as full of zest as ever. *Prince Edward, Old Compton St, W1 (071-734 8951)*.

As You Like It. John Caird directs Sophie Thompson as Rosalind & Jerome Flynn as Orlando. Designs by Ultz. Until Sept 15. *Barbican Theatre, EC2 (071-638 8891)*.

Barbarians. Gorky's exuberant & comic exposé of a 19th-century community whose way of life is disturbed by the arrival of the railway builders. Opens July 31. *Barbican*.

Berenice. New translation by Neil Bartlett of Racine's tragedy about the Queen of Palestine & her love for the heir to the Roman throne. With Lindsay Duncan & David Haig. *Cottesloe, National Theatre*.

Burn This. A *ménage à trois* is thrown into turmoil when the brother of one of its members arrives. With John Malkovich repeating his Broadway role & Juliet Stevenson. Until Sept 29. *Lyric, Shaftesbury Ave, W1 (071-437 3686)*.

Coriolanus. Charles Dance plays Coriolanus as arrogant, brave & a bit of a dunce, understandably in awe of his equally iron-willed but much cleverer mother, beautifully portrayed by Barbara Jefford. Directed by Terry Hands. Until Sept 1. *Barbican Theatre*.

The Crucible. Arthur Miller's disturbing exploration of fanatical persecution during the 1692 witch-hunts in Salem, Massachusetts stars Michael

Bryant, Julia Ford & Zoë Wanamaker. *Olivier, National Theatre, South Bank, SE1 (071-928 2252)*.

A Dream of People. Janet Suzman directs Michael Hastings's fiercely political comedy about a shy, middle-class civil servant who one day dives across a committee table & wrestles the PM to the floor. Opens Aug 2. *The Pit, Barbican, EC2 (071-638 8891)*.

The Duchess of Malfi. John Webster's powerful tale of forbidden love with Harriet Walter as the duchess. Until Sept 1. *The Pit, Barbican*.

The Fantasticks. London airing for a long-running American musical about two young lovers kept apart by their fathers—played by Roy Hudd & Anthony O'Donnell. July 25-Sept 8. *Open-Air Theatre, Regent's Park, NW1 (071-486 2431)*.

Gasping. New comedy from Ben Elton, with Hugh Laurie & Bernard Hill delivering the gags. *Theatre Royal, Haymarket, SW1 (071-930 9832)*.

Henry IV. Richard Harris is the king, with Sarah Miles & Ian Hogg, in Pirandello's play. *Wyndham's, Charing Cross Rd, WC2 (071-867 1119)*.

Hidden Laughter. New drama, written & directed by Simon Gray, traces the fortunes of a literary agent's family over 13 years of retreats to their country cottage. With Felicity Kendal & Peter Barkworth. *Vaudeville, Strand, WC2 (071-836 9988)*.

Jeffrey Bernard is Unwell. Tom Conti as the celebrated *Spectator* columnist in Keith Waterhouse's affectionate account of Bernard's life & drinking times. Until Aug 4. *Apollo, Shaftesbury Ave, W1 (071-437 2663)*.

Julius Caesar. The only advantage of the Never-Never-Land setting is that the costumes must be more efficient than togas at keeping out the Regent's Park night air. Until Sept 8. *Open-Air Theatre*.

Kean. Jean-Paul Sartre's satire of patronage & power (written in 1953) about the life of the legendary 19th-century actor Edmund Kean, played by Derek Jacobi. Opens Aug 7. *Old Vic, Waterloo Rd, SE1 (071-928 7616)*.



Karla Burns and Bruce Hubbard aboard the *Show Boat*. Felicity Kendal

King Lear. With Brian Cox as Lear & Ian McKellen as Kent. July 26-Sept 1. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252)*.

Man of the Moment. Alan Ayckbourn's amusing play concerns attempts by a television presenter to inject life into a meeting between an ex-bank robber (Peter Bowles) & the determinedly uncritical bank clerk (Michael Gambon) who tackled him 17 years earlier. *Globe, Shaftesbury Ave, W1 (071-437 3667)*.

Miss Saigon. Intelligent musical by Alain Boublil & Claude-Michel Schönberg tells of a tragic affair between a young Vietnamese girl & an American soldier at the time of the fall of Saigon in 1975. *Theatre Royal, Drury Lane, Catherine St, WC2 (071-836 8108)*.

Mother Courage. Glenda Jackson plays Brecht's indomitable heroine. *Mermaid, Puddle Dock, EC4 (071-410 0000)*.

Much Ado About Nothing. Beatrice is seen as a bicycling, knickerbockered New Woman, sparring with a tweedy, dapper Benedick in Lindsay Posner's production. Until Sept 8. *Open-Air Theatre*.

Piano. New Chekhov-influenced work from political dramatist Trevor Griffiths, set in the Russia of 1900. Opens Aug 8. *Cottesloe, National Theatre*.

Racing Demon. Topical, political play by David Hare, about four south-London clergymen struggling to make sense of their mission in the inner city. Taut direction by Richard Eyre brings to life the fundamentalism/humanism debate, while Michael Bryant, David Bamber & Stella Gonet turn in superb performances. *Olivier, National Theatre*.

Richard III. With Ian McKellen as the king & Brian Cox as Buckingham; directed by Richard Eyre. July 25-Sept 1. *Lyttelton, National Theatre*.

The Rocky Horror Show. Adrian Edmondson & Tim McInnerny head this revival of Richard O'Brien's camp, cult rock musical. *Piccadilly,*

Denman St, W1 (071-867 1118, cc 071-867 1111).

The School for Scandal. John Neville & Diana Hardcastle as the sparring Teazles convey the affection which lies beneath their prickles in Peter Wood's imaginatively-staged production of Sheridan's comedy. *Olivier, National Theatre*.

Shadowlands. Deeply affecting play by William Nicholson, with Nigel Hawthorne as the author C. S. Lewis & Jane Lapotaire as the American poet whom he secretly marries & then nurses through cancer until her death. Jane Alexander takes over the role from July 30. *Queen's, Shaftesbury Ave, W1 (071-734 1166)*.

Shirley Valentine. Elizabeth Estensen as the housewife who escapes her domestic shackles, in Willy Russell's comedy. *Duke of York's, St Martin's Lane, WC2 (071-836 5122)*.

Show Boat. The immensely popular RSC/Opera North production of Jerome Kern & Oscar Hammerstein's musical about a showbusiness family aboard a Mississippi floating theatre. Aug 1-Sept 22. *London Palladium, Argyll St, W1 (071-437 7373)*.

Singer. Peter Flannery's modern Jacobean tragi-drama, a blackly comic view of post-war British society, transfers from The Pit. With Antony Sher in the title role. *Barbican Theatre*.

Song & Dance. Marti Webb & Wayne Sleep return to their original roles in Andrew Lloyd Webber's 1982 double bill. Webb performs the "Tell Me on a Sunday" song cycle about an English girl in America; Sleep dances to variations on Paganini's A minor Caprice. Until Sept 1. *Shaftesbury, Shaftesbury Ave, WC2 (071-379 5399)*.

Temptation. Vaclav Havel's "nightmare comedy", with Sylvester McCoy, Frank Middlemass & Rula Lenska. Directed by James Roose-Evans. Until Aug 4. *Westminster, Palace St, SW1 (071-834 0283)*.

Three Sisters. Sorcha, Sinead & Niamh Cusack bring their highly-acclaimed Chekhov performances to London, in a version by Frank Mc-



and Peter Barkworth in Simon Gray's *Hidden Laughter*. New film version of *Lord of the Flies*. Warren Beatty as the latest screen incarnation of *Dick Tracy*.

Guinness. Opens July 19. *Royal Court, Sloane Sq, SW1 (071-730 1745)*.

The Wild Duck. Peter Hall directs Alex Jennings, David Threlfall & Maria Miles in Ibsen's classic drama. Until Aug 4. *Phoenix, Charing Cross Rd, WC2 (071-836 2294)*.

RECOMMENDED LONG-RUNNERS

Aspects of Love, Prince of Wales (071-839 5972); **Blood Brothers, Albany** (071-867 1115, cc 071-867 1111); **Cats, New London** (071-405 0072); **Les Liaisons Dangereuses, Ambassador's** (071-836 6111); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-434 0909); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-839 2244); **Run for Your Wife! Aldwych** (071-836 6404); **Starlight Express, Apollo Victoria** (071-828 8665).

OUT OF TOWN

Chichester Festival Theatre season. *The Silver King*, Victorian melodrama with Alan Howard & Tony Britton, until Aug 25; *The Power & the Glory*, from Graham Greene's novel, with Edward Petherbridge, until July 21; *Rumours*, British première of Neil Simon play, Aug 1-Sept 29; *Born Again*, world première of a musical by Julian Barry, Peter Hall & Jason Carr. Sept 3-Oct 6. *Chichester Festival Theatre, Chichester, W Sussex, PO19 4AP (0243 781312)*.

RSC Season at Stratford. At the Royal Shakespeare Theatre: *Much Ado About Nothing*, with Susan Fleetwood as Beatrice & Roger Allam as Benedick. *The Comedy Of Errors*, with Desmond Barrit as Antipholus & Estelle Kohler as Adriana. *King Lear*, with John Wood as Lear. At the Swan Theatre: *The Last Days of Don Juan*, by Tirso de Molina, in a new version by Nick Dear, with Linus Roache in the title role. *Troilus & Cressida*, with Ralph Fiennes & Amanda Root as the lovers. *Edward II*, with Simon Russell Beale as the King. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick, CV37 6BB (0789 295623)*.

CINEMA

The following are some of the most interesting films showing in & around London in the coming months.

Back to the Future III (PG). Third in the Robert Zemeckis time-travel series, once more with Christopher Lloyd & teen idol Michael J. Fox.

The Big Man (18). Disappointing David Leland adaptation of William McIlvaney's acclaimed book. Examiner Liam Neeson is recruited by Glasgow gangster Ian Bannen for a gruesome bare-knuckled battle with a rival firm's man. A brooding Neeson bristles with unassailable integrity—the rest of the film falls down around him in a bloody mess. Opens Aug 24.

Clean & Sober (15). Michael Keaton turns in a convincing performance as a yuppie trying to kick the drugs & drink habit that is ruining his life. A powerful, if low-key, message-movie, with strong support from Morgan Freeman, Kathy Baker & M. Emmet Walsh.

Crimes & Misdemeanors (15). Possibly the most satisfying Woody Allen film for years, strongly driven by a plot which sees upper-class optometrist Martin Landau descend from marital misdemeanour into sordid crime-by-proxy. A superb cast (Mia Farrow, Alan Alda, Claire Bloom, Anjelica Huston) helps dissect the joys of extended family life in typically frothy Allen fashion, while Landau delves into darker areas of responsibility and guilt. Opens July 27.

Dick Tracy (PG). Warren Beatty is the eponymous hard-boiled detective in the much-hyped adaptation from Chester Gould's comic-strip. With strong support from Madonna & Charles Durning, & a soundtrack that includes new songs by Stephen Sondheim, the signs are it could be this year's *Batman*.

Fools of Fortune (15). Painfully slow-moving period drama adapted from William Trevor's 1983 novel about the effects on a single family of a Black & Tans atrocity in post-Easter

Rising Ireland. Iain Glen & Julie Christie suffer convincingly, but little effort is made to explain the politics of their situation.

Limit Up (12). Unremarkable comedy-adventure about an ambitious stockbroker (Nancy Allen) & the pact she signs with the devil to get to the top. A modern fairy-tale with lots of simplistic moralising, but not quite enough jokes to keep things simmering. Dean Stockwell & Ray Charles give strong support.

Lord of the Flies (15). Updated remake of the 1963 adaptation of William Golding's Nobel prize-winning novel. A group of young American cadets, stranded on a remote tropical island, discover the true meaning of survival. Harry Hook directs a cast of unknowns.

Music Box (15). Jessica Lange is a talented criminal lawyer who finds herself representing her own father when he is accused of horrible war crimes committed nearly 50 years earlier. Director Constantin Costa-Gavras continues his obsession with topically political films.

Pretty Woman (15). Pygmalion-influenced love story with rising star Julia Roberts as a tart-with-a-heart who falls for wealthy businessman Richard Gere. Endlessly corny with, at times, overstretched similarities between the two lovers ("we both screw people for money"), but some witty one-liners & Roberts's sheer vivacity carry the film.

Reunion (12). A Harold Pinter-scripted tale, based on the novel by Fred Uhlman, about the friendship between two boys growing up in 1930s Germany, one of whom is Jewish. Told in flashback & shot with sepia-tinting, but Jerry Schatzberg's direction is slow & undramatic, & the film lacks the authentic punch of last year's superior (& thematically identical) *Au revoir les enfants*. Nevertheless, Jason Robards is in top form as one of the grown-up friends.

Stanley & Iris (15). Robert de Niro is an illiterate taught how to read by

attractive widow Jane Fonda, & who in turn teaches her about life. An adaptation of Pat Barker's romantic novel (originally set on Teesside, but here transferred to New England), this is an enjoyable, straightforward, social-conscience movie that under-uses its big names.

Stella. Bette Midler lubricates the tear ducts in a re-make of the classic King Vidor/Barbara Stanwyck weepie in which motherly love vanquishes self-interest. Splendidly sudsy central performance, but for fans of the genre only. Opens Sept 7.

Tie Me Up, Tie Me Down! (18). Provocatively-titled comedy from trendy Spanish director Pedro Almodovar, featuring all his characteristic obsessions—sex, violence, intrigue, passion & fun.

Total Recall (18). Sci-fi blockbuster, directed by Paul Verhoeven, from a short story by Philip K. Dick. Arnold Schwarzenegger stars. Opens July 27.

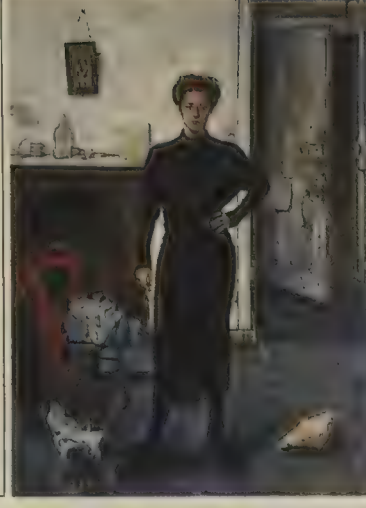
Treasure Island (PG). Charlton Heston takes the role of Long John Silver, with Christian Bale as Jim Hawkins, in Robert Louis Stevenson's classic tale of piracy.

Tremors (15). Giant man-eating worms terrorise a Texas community in Ron Underwood's entertaining B-movie. Kevin Bacon & Fred Ward have tongues firmly in cheeks.

Triumph of the Spirit (15). Shot on location at the Auschwitz concentration camp in Poland, this is the true story of Greek boxing champion Salamo Arouch (Willem Dafoe), who was sent to the camp in 1943 & forced by the SS to box for his life. Director Robert Young's commendably unsensationalist treatment of a notoriously difficult subject area is harrowing. Arouch was executive consultant on the film; cast includes Robert Loggia & Edward James Olmos.

Vincent & Theo (15). Tim Roth plays the tormented painter van Gogh & Paul Rhys his supportive younger brother in Robert Altman's film.

Why Me? (15). You will be asking yourself the same question after 87



Claudio Desderi sings *Falstaff* at Glyndebourne. DV8 dance at the QEHL. Marcel Marceau back in London. Mark Elder conducts the Last Night of the Proms.

John Dankworth and Cleo Laine join the LSO at the Barbican. Pioneering sculpture at the Whitechapel. BP Award winners at the National Portrait Gallery.

minutes of this banal, unfunny action-comedy. Christopher Lambert & Christopher Lloyd do their best as bumbling jewel-thieves but are defeated by a limp script & Gene Quintano's lacklustre direction, which puts the emphasis on hackneyed slapstick. Opens Sept 7.

Wild Orchid (18). Dire drama from Zalman King, involving risible sexual shenanigans in exotic locations as intelligent, beautiful innocent gets involved in power games with financial whiz Mickey Rourke and banker Jacqueline Bisset. Opens Aug 3.

OPERA

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-8363161, cc:071-2405258).

Tosca. Jane Eaglen & Janice Cairns share the title role, David Rendall & Edmund Barham share Cavaradossi, with Neil Howlett as Scarpia, in Jonathan Miller's production, set in Rome under Fascist rule. Aug 23, 25, 29, 31, Sept 5, 7, 11, 14, 18, 21, 26, 28.

The Magic Flute. Jane Glover conducts the first run of performances of Nicholas Hytner's imaginative production, with Benjamin Luxon as Papageno, Cathryn Pope as Pamina, John Connell as Sarastro, & Neill Archer as Tamino. Aug 24, 30, Sept 1, 6, 8, 12, 15 (m&e), 19.

MIDSUMMER OPERA

90 Grange Rd, W5 (081-5797477).

Partenope. David Roblou conducts open-air performances, in the garden of a private house, of Handel's comedy. Aug 30, 31, Sept 1.

ROYAL OPERA

Covent Garden, WC2 (071-2401066).

William Tell. July 19.

La Bohème. July 20.

Arabella. July 21.

1990/91 season opens Sept 15. See p7.

OUT OF TOWN

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273541111).

Kat'a Kabanová. Nikolaus Lehnhoff's powerful & moving production is not to be missed. Nancy Gustafson

repeats her moving portrayal of the tormented Kat'a. July 19, 21, 23.

Capriccio. Felicity Lott sings the Countess, with David Kuebler & Dale Duesing as Flamand & Olivier, in John Cox's production, July 20, 22, 24, 26, Aug 3, 5, 11, 17, 19, 21.

New Year. Tippett's latest opera, directed by Peter Hall, with Helen Field & Kim Begley/Philip Langridge. July 28, 30, Aug 1, 7, 9, 13, 15.

Falstaff. Claudio Desderi again sings the fat & lovable knight in Peter Hall's production, conducted by Charles Mackerras, who is making his Glyndebourne debut. July 29, 31, Aug 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-3311234).

Tosca. Maria Abajan makes her British debut as Tosca, with Arthur Davies as Cavaradossi & Malcolm Donnelly as Scarpia, in Anthony Besch's production. Alexander Gibson conducts. Sept 1, 20, 22, 26.

DANCE

Ballroom Blitz—Festival Dance

90. From new movement to traditional dance—two weeks of performance, workshops & classes. Aug 11-26. *Festival Hall foyers, South Bank Centre, SE1 (071-9288800).*

DV8 Physical Theatre. Controversial, but never dull, modern dance troupe, here performing Lloyd Newson's *If Only*, the follow-up to his award-winning *Dead Dreams of Monochrome Men*, using 10 dancers & a set made of glass. Aug 7-12. *Queen Elizabeth Hall, South Bank Centre.*

English National Ballet. Triple bill: *Dancing Ledge*, Siobhan Davies's first work for ENB with music by John Adams; *Anastasia*, Kenneth MacMillan's ballet about the daughter of Tsar Nicholas II, set to music by Martinů;

Bohème, the modern classic choreographed by Maurice Béjart to Ravel's seductive score; July 19. *Romeo & Juliet*, Ashton's highly-acclaimed ballet to Prokofiev's score, July 20, 21 (m&e), 23, 24. *Onegin*, judged to be

choreographer John Cranko's finest work, a romantic ballet inspired by Pushkin's poem "Eugene Onegin", July 25-27, 28 (m&e). *London Coliseum, St Martin's Lane, WC2 (071-2405258).*

English National Ballet. *Coppélia.* Ronald Hynd's version of the Petipa/Cecchetti classic, with music by Delibes & sets by Desmond Heeley, Aug 6-8, 9 (m&e), 10, 11 (m&e). *Swan Lake*, Natalia Makarova's spectacular production, designed by Gunther Schneider-Seimssen, Aug 13-15, 16 (m&e), 17, 18 (m&e), 20-22, 23 (m&e), 24, 25 (m&e). *Festival Hall, South Bank Centre.*

Island to Island. Europe's first festival of Indonesian culture includes traditional & contemporary dance, with visits by Javanese & Balinese troupes. July 28-Aug 4. *Various venues, South Bank Centre.*

Lezginka. Spectacular dance company from the remote Daghestan region of the USSR perform a mixture of traditional folk dances, acrobatics & drum-work. July 25-Aug 3. *Festival Hall, South Bank Centre.*

Marcel Marceau. French master of mime makes a silent return to London. July 31-Aug 25. *Sadler's Wells, Rosebery Ave, EC1 (071-2788916).*

Momix. Dance, acrobatics, physical comedy & visual sleight of hand, from the USA. Sept 11-15. *Sadler's Wells.*

Mummenschanz. Mime, theatre, dance, puppetry & magic combined into visual teasers, by a Swiss company. Sept 4-8. *Sadler's Wells.*

Royal Ballet. *Romeo & Juliet*, MacMillan's much-loved ballet with music by Prokofiev, July 23, 24, 30, 31, Aug 4 (m&e). *Swan Lake*, Anthony Dowell's traditional staging, July 25-27, 28 (m&e). Triple Bill: "Still Life" at the Penguin Café, the return of David Bingley's runaway 1988 success, with music from Simon Jeffes's Penguin Café Orchestra; *The Planets*, by David Bingley, to Holst's music; *Enclosure*, new ballet by William Tuckett, music by Alban Berg; Aug 1, 2 (m&e), 3.

Royal Opera House, Covent Garden, WC2 (071-2401066/1911).

MUSIC

ALBERT HALL

Kensington Gore, SW7 (071-8239998).

96th season of Henry Wood Promenade Concerts. July 20-Sept 15, 7.30pm, unless otherwise stated.

BBC Symphony Orchestra & Chorus, London Philharmonic Choir. Sir John Pritchard Memorial Concert. Andrew Davis conducts Mahler's Symphony No 2 (Resurrection), July 20.

English Concert & Choir. Trevor Pinnock conducts Handel's oratorio *Belshazzar*. July 22, 7pm.

London Sinfonietta & Chorus. David Atherton conducts Tippett's opera *The Ice Break*. July 23, 7pm.

I Virtuosi di Roma, directed from the violin by Angelo Stefanato, play Corelli, Albinoni, Boccherini, Vivaldi, Tartini. July 23, 10pm.

BBC Philharmonic Orchestra. Edward Downes conducts two concerts. Matthews, Schumann, Tchaikovsky, July 25; Bach, Wagner, Elgar, July 26.

City of Birmingham Symphony Orchestra. Simon Rattle conducts Brahms, Debussy, Adams, July 28; Turnage, Bartók, Stravinsky, July 31.

BBC Welsh Symphony Orchestra. Tadaaki Otaka conducts Debussy, Fauré, & Poulenc's Piano Concerto, with Cécile Ousset, July 29; Dvořák, Bartók, & Rachmaninov's Piano Concerto No 2, with John Lill, July 30.

Philharmonia. Claus Peter Flor conducts Beethoven's Violin Concerto, with Joshua Bell, & Shostakovich's Symphony No 10. Aug 2, 7pm.

BBCSO. Andrew Davis conducts Rachmaninov's Piano Concerto No 3, with Stephen Hough, & Sibelius's Symphony No 2. Aug 4.

Swedish Radio Symphony Orchestra. Esa-Pekka Salonen conducts Mahler's Symphony No 7, Aug 6, 8pm; Ravel, Shostakovich, Sandström, Nielsen, Aug 7, 7.30pm.

BBCSO, Chorus & London Philharmonic Choir. Andrew Davis

conducts Beethoven's Symphony No 9 (Choral), & works by Brahms, Strauss & Schoenberg. Aug 12.

Ulster Orchestra. Yan Pascal Tortelier conducts Britten, Debussy, Dukas, Canteloube, Ravel. Aug 13.

Monteverdi Choir, English Baroque Soloists. John Eliot Gardiner conducts Gluck's opera *Orfeo ed Euridice*. Aug 15.

Orchestra of Welsh National Opera. Charles Mackerras conducts Mozart, Martinů, Janáček, Dvořák. Aug 17, 7pm.

The Sixteen Choir & Orchestra. Harry Christophers conducts Bach & Poulenc. Aug 17, 10pm.

BBCSO & Chorus. Lothar Zagrosek conducts Haydn's oratorio *The Creation*. Aug 19.

New London Consort. Philip Pickett directs carnival songs, dances & ceremonial music from Renaissance Florence. Aug 20.

Glyndebourne Festival Opera give a semi-staged performance of Janáček's *Katya Kabanova*, conducted by Andrew Davis. Aug 24.

Schütz Choir of London, London Classical Players, give a concert performance of *The Magic Flute* by Mozart, conducted by Roger Norrington. Aug 25, 7pm.

BBCSO. Gennady Rozhdestvensky conducts Dvořák's Cello Concerto, with Yo Yo Ma, & Berlioz's Te Deum, Aug 26; Schubert, Offenbach & Johann Strauss I & II, Aug 27.

Rotterdam Philharmonic Orchestra. James Conlon conducts Mozart & Mahler, Aug 28, de Boer, Britten, Shostakovich, Aug 29.

Cleveland Orchestra. Christoph von Dohnányi conducts Beethoven & Lutoslawski, Sept 5, 7.30pm; Schoenberg & Bruckner, Sept 6, 7pm.

BBC Philharmonic Orchestra. Krzysztof Penderecki conducts his Cello Concerto No 2, with Karine Georgian, & Dvořák's Symphony No 9 (From the New World). Sept 7.

BBCSO. Günter Wand conducts Bruckner's Symphony No 5. Sept 9, 8pm.

Royal Concertgebouw Orchestra. Riccardo Chailly conducts Schubert/Berio & Mahler, Sept 10; Rossini, Beethoven & Prokofiev, Sept 11.

Royal Philharmonic Orchestra, Bach Choir, Brighton Festival Chorus, Westminster Cathedral Choir. Kurt Masur conducts Britten's War Requiem. Sept 14.

BBCSO, Chorus & Singers. Mark Elder conducts the last night, which includes Tippett, Rossini & Delibes & the traditional favourites. Sept 15.

BARBICAN HALL

EC2 (071-6388891).

London Mozart Players. Simon Joly conducts Mozart, Bach & Vivaldi favourites. July 20, 7.45pm.

London Bach Orchestra. Bach's Six Brandenburg Concerti, directed from the harpsichord by Nicholas Kraemer. July 24, 7.45pm.

Warsaw Sinfonia. Yehudi Menuhin conducts an all-Mozart programme, with Emma Johnson as soloist in the Clarinet Concerto in A. July 29, 7.30pm.

LSO Summer Pops. The London Symphony Orchestra is joined by John Dankworth, the King's Singers, John Harle & his Berliner Band, Randy Crawford, Cleo Lane, Eartha Kitt, Elisabeth Welch & others in a series of popular concerts. Aug 2-19.

English Chamber Orchestra give two concerts with Pinchas Zukerman as conductor & solo violin. Stravinsky & Mozart, Aug 27; Bach, Stravinsky, Dvořák, Schubert, Aug 28; 7.45pm.

Rostropovich 50th anniversary gala. The distinguished cellist plays concertos by Schnittke & Saint-Saëns, with the London Symphony Orchestra, to celebrate his 1940 concert debut. Sept 8, 7.45pm.

CRYSTAL PALACE BOWL

SE19. Box office: Churchill Theatre, Bromley, Kent BR1 1HA (081-313 0527).

Pops at the Palace. The Royal Philharmonic "Pops" Orchestra give five lakeside concerts, seating up to 1,000 people in deckchairs & 24,000 on the grass. Classic Greats, July 22; Movie Theme Classics, July 29; Celebration

Classics for the Queen Mother's 90th birthday, Aug 5; Concert Classics, Aug 12; 4pm. Tchaikovsky evening with fireworks, Aug 26; 7.30pm.

QUEEN ELIZABETH HALL

South Bank Centre, SE1 (071-9288800).

London Chamber Orchestra play favourite works by Handel, Albinoni, Vivaldi, directed by Christopher Warren-Green. July 25, 7.45pm.

Matrix Ensemble. Robert Ziegler conducts Stravinsky, Milhaud, Falla. July 26, 7.45pm.

Virtuosi from Venice. The Consort of London play Handel, Vivaldi, Albinoni, Marcello. Sept 2, 7.45pm.

Trio Zingara & others play Elgar. Sept 4, 7.45pm.

Bekova Sisters Trio. Eleonora, piano, Elvira, violin, & Alfia, cello, Bekova play the complete Brahms Trios. Sept 10, 17, 7.45pm.

ST JOHN'S

Smith Sq, SW1 (071-2221061).

David Watkin. cello, **Howard Moody.** piano. Sonatas by Beethoven, Carter, Bach, Mendelssohn. July 21, 7.30pm.

Maggini Quartet. Haydn, Borodin, Beethoven. July 25, 7.30pm.

Combattimento, Early English Opera Orchestra. *Albion & Albanus*, Act II by Grabu & *The Masque in Dioclesian* by Purcell, directed from the harpsichord by David Roblou. July 28, 7.30pm.

WIGMORE HALL

36 Wigmore St, W1 (071-9352141).

Nash Ensemble. Rosemary Hardy, soprano, Sarah Walker, mezzo-soprano, Brahms, Dvořák, Suk. July 21, 7.30pm.

Consort of Musicke, directed by Anthony Rooley, sing cantatas by Monteverdi & *Jephthah* by Carissimi. July 22, 11.30am.

Guildhall String Ensemble. Douglas Boyd, oboe. Robert Salter directs Bach & Vivaldi. July 28, 7.30pm.

Margaret Price, soprano, **Graham Johnson,** piano. Lieder by Schubert, Schumann & Brahms open the 90th anniversary season. Sept 8, 7.30pm.

EXHIBITIONS

Readers intending to visit over the August Bank Holiday (Aug 27) should check opening times with the gallery concerned.

RETINAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (071-9803204).

The World of William. Exhibition marking the centenary of the birth of Richmal Crompton, creator of the celebrated schoolboy. Aug 1-Nov 4. Sat-Thurs 10am-6pm, Sun 2.30-6pm.

BONHAM'S

Montpelier St, SW7 (071-5849161).

Long to Reign Over Us. Exhibition in honour of the Queen Mother's 90th birthday of the Herbert Ward Collection of royal commemorative china which spans 14 reigns. The collection will be auctioned on Sept 12 at noon. Aug 20-31. Mon-Sat 10am-5pm, Sun noon-5pm. Admission by catalogue £10 (admits two).

BRITISH MUSEUM

Great Russell St, WC1 (071-6361555).

Fake? The history of copying, pastiche & passing off. Until Sept 2. £3, concessions £2.

Caves of the Thousand Buddhas: Chinese art from the Silk Route. Dramatic finds made near Dunhuang in the early 1900s. Until Aug 27.

Porcelain for Palaces: the fashion for Japan in Europe 1650-1750. Major exhibition showing the influence of 17th- & 18th-century Imari & Kakiemon porcelains on European potters. Until Nov 4.

British Library (071-6361544):

Calcutta, City of Palaces. The 300th anniversary of the city's foundation celebrated in paintings, prints & drawings from the India Office Library. Until Sept 30.

Mon-Sat 10am-5pm, Sun 2.30-6pm.

COURTAULD INSTITUTE GALLERIES

Somerset House, Strand, WC2 (071-8732526).

Courtauld Collection. Newly-restored 18th-century rooms house this great collection. Mon-Sat 10am-6pm, Sun 2-6pm. £2, concessions £1.

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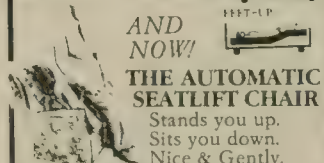
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GEFFRYE MUSEUM

Kingsland Rd, E2 (071-739 8368).

Putting on the Style. Setting up
home in Britain in the post-war period
through reconstructions of 1950s
rooms. Until Oct 7. Tues-Sat & Aug
27, 10am-5pm, Sun 2-5pm.

HAYWARD GALLERY

South Bank Centre, SE1 (071-928 3144).

The British Art Show 1990. Wide-
ranging exhibition of pieces by artists
whose work has emerged since 1985.
Until Aug 12.

Eduardo Chillida. Abstract steel
sculptures by this contemporary
Spanish artist. Sept 6-Nov 4.
Daily 10am-6pm, Tues, Wed until
8pm. £4, concessions & everybody
Sun 10am-2pm £2.

JAPANESE GALLERY

66D Kensington Church St, W8 (071-229
2934).

**20th-century Japanese Wood-
block Prints.** Works by Yoshida,
Nishijima, Hirano & other artists at
prices between £15 & £500. Until
Aug 31. Mon-Sat 10am-6pm. Closed
Aug 27.

MUSEUM OF LONDON

London Wall, EC2 (071-600 3699).

**London's Pride—a history of the
capital's gardens.** The influence of
gardens on the capital's arts & crafts.
Until Aug 12.

The Cheapside Hoard. New per-
manent display for more than 100
items of Jacobean jewellery, probably
buried during the Civil War.

Images of the London Blitz. The
50th anniversary is marked by dis-
plays of everyday life in wartime
London & the work of women at war
in the newly-renovated Second World
War gallery. From Sept 4.
Tues-Sat 10am-6pm, Sun & Aug 27,
2-6pm.

NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

**The Artist's Eye: Victor Pas-
more.** Paintings chosen from the gal-
lery's collection by the abstract artist
Pasmore include works by Turner,
Cézanne & Whistler. Until Oct 7.
Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM

Greenwich, SE10 (081-858 4422).

**Captain Cook, Explorer—Navi-
gator of the South Seas.** A recrea-
tion of Cook's voyages of discovery
between 1768 & 1779. Until Sept 30.
Mon-Sat 10am-6pm, Sun 2-6pm. £2,
concessions £1.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

BP Portrait Award. This year's
winner & other selected entries. Until
Sept 2.

**Madame Yevonde, portrait pho-
tographer.** First retrospective for this
1930s pioneer of the use of colour in
portraiture. July 20-Sept 30.

**Queen Elizabeth the Queen
Mother.** Nine of the finest photo-
graphs, by Cecil Beaton, Norman
Parkinson, Dorothy Wilding &
others. From Aug 3. Mon-Fri 10am-
5pm, Sat until 6pm, Sun 2-6pm.
Closed Aug 27.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (071-938 9123).

Return of the Living Dinosaurs.
Nine three-quarter-sized robotic
dinosaurs from the US move & roar to
thrill small visitors. Until Nov 8. Mon-
Sat 10am-6pm, Sun 1-6pm. £3, con-
cessions £1.50, free Mon-Fri after
4.30pm, Sat, Sun after 5pm.

THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (071-930
4832).

A Royal Miscellany. Treasures
from the Royal Library at Windsor.
Until Jan 13, 1991. Tues-Sat & Aug
27 10.30am-5pm, Sun 2-5pm. £1.70,
concessions £1.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

222nd Summer Exhibition. The
world's largest open contemporary
art show. Until Aug 19. £3.20, con-
cessions £2.10.

The Edwardians & After: 1900-50.
Paintings from the RA's collection.
July 28-Oct 21. £2.50 & £1.70.

Monet in the 90s. Series paintings by
this master Impressionist, including
those of the Japanese bridge at
Giverny, the waterlilies & Rouen



Future at the Victoria and Albert Museum. Evelyn Glennie, percussionist, at the Vale of Glamorgan Festival. World Croquet Championship in London.

cathedral. Advance booking advised: before Sept 7 on 071-240 7200/081-741 9999 (booking fee) or from Sept 7 on 071-439 7438 (no fee). Sept 7-Dec 9. £5 & £3.40.

Daily 10am-6pm.

TATE GALLERY

Millbank, SW1 (071-821 1313).

On Classic Ground: Picasso, Léger, de Chirico & the New Classicism, 1910-30. Major exhibition on the revival of interest in the classical tradition in France, Italy & Spain. Until Sept 2. £4, concessions £2.

Walter Sickert. Work by the leader of the "Camden Town School" before 1914, who was a vital link between London & modern French painting. Until Sept 16.

Cloze Gallery:

Painting & Poetry: Turner's Verse Book & his work of 1804-12. Turner's most ambitious pictures were often conceived in tandem with lines of verse, composed in the style of Pope or Thomson. Until Sept 16. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

VICTORIA AND ALBERT MUSEUM
Cromwell Rd, SW7 (071-938 8349).

Collecting for the Future: a Decade of Contemporary Acquisitions. From 501s to Filofaxes, kettles to quilts. Until Aug 12.

Didactics: Aspects of Photography. Explains different techniques. Until Sept 16.

Flowered Silks. English & French 18th-century fabrics. Aug 8-Oct 28. **Recording Britain.** Market towns & agricultural landscapes of pre-war England & Wales in watercolours & drawings. Aug 1-Nov 18.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (071-377 0107).

Julio Gonzalez (1876-1942). 40 works in metal or stone by one of the pioneers of modern sculpture. Until Aug 5. Tues-Sun 11am-5pm, Weds until 8pm. £3, concessions £1.50.

FESTIVALS

ARUNDEL FESTIVAL

The open-air theatre in the grounds of the castle is the setting for a production of Shakespeare's *Measure for Measure*. Recitals by Bernard d'Ascoli, Thomas Trotter & Melvyn Tan, & a performance of Berlioz's oratorio *L'Enfance du Christ* in the cathedral. Aug 22-Sept 2. Box office: Mill Rd, Arundel, W Sussex BN18 9AT (0903 883474).

BUXTON FESTIVAL

The French philosopher Voltaire is the central theme of the programme which is headed by two operas based on his works: Rossini's *Tancredi* & Grétry's comic opera *Le Huron*. Singers Willard White, Amanda Roocroft & Anne Howells, & violinist Ruggiero Ricci give recitals: & Giuseppe di Stefano presents an evening of Italian music. July 21-Aug 11. Box office: Opera House, Buxton, Derbyshire SK17 6XN (0298 72190).

CAMBRIDGE FESTIVAL

This year's Italian theme brings the Virtuosi di Roma & the Logos Ensemble, a group of young musicians who specialise in contemporary music. The Consort of Musick & King's College Choir sing choral works by Monteverdi. Until July 29. Box office: Corn Exchange, Wheeler St, Cambridge CB2 3QE (0223 357851).

CHESTER SUMMER MUSIC FESTIVAL

In celebration of the 85th birthday of Michael Tippett the programme features a cross-section of his work, including the oratorio *A Child of Our Time*. The Tallis Scholars give a candlelight recital of English choral music & the Finzi Singers perform works by 20th-century English composers. July 20-28. Box office: Gateway Theatre, Hamilton Place, Chester CH1 2BH (0244 340392).

EDINBURGH INTERNATIONAL FESTIVAL

A survey of the works of Bohuslav Martinů marks the centenary of the composer's birth. The Slovak National Opera & Ballet bring his surrealist opera *Julietta* as well as *Prince Igor*, *Faust*, & *The Whirlpool* by Eugen

Suchon. The Arts of the Pacific are represented by the Korean National Theatre & Classical Music & Dance Company, by four drama companies from Japan, a Kathakali version of *King Lear* from India, a New Zealand production of *Hedda Gabler* & a contemporary play from Australia. Other visitors include the Bolshoi Opera from Moscow, the Cleveland San José Ballet with Rudolf Nureyev. Aug 12-Sept 2. Box office: 21 Market St, Edinburgh EH1 1BW (031-225 5756).

FISHGUARD MUSIC FESTIVAL

Two concerts by the BBC Welsh Symphony Orchestra under Tadaaki Otaka. The Fine Arts Brass Ensemble give the first performance of William Mathias's *Summer Dances*, in a programme ranging from Vivaldi to Irving Berlin. Recitals by George Malcolm & Carlo Curley. July 21-28. Box office: Fishguard, Pembrokeshire SA65 9BJ (0348 873612).

HARROGATE INTERNATIONAL FESTIVAL

Russian music features prominently, also Soviet artists, among them Alexander Lazarev, principal conductor of the Bolshoi Theatre, & violinist Dmitry Sitkovetsky. *Alice in Wonderland*, an opera commissioned from Wilfred Josephs, has its world premiere. July 26-Aug 9. Box office: Royal Baths, Harrogate, N Yorks HG1 2RR (0423 565757).

KING'S LYNN FESTIVAL

The Hallé Orchestra, under Norman del Mar, mark the 90th anniversary of the birth of John Barbirolli. The Kreutzer String Quartet play Haydn, Beethoven & contemporary work in their four recitals. The Downshire Players illustrate Italian-style dramatic singing from Monteverdi & Handel up to Berio. Soprano Anne Mackay & baritone Omar Ebrahim sing Wolf's Italian Songbook. July 18-28. Box office: 27 King's St, King's Lynn, Norfolk PE30 1HA (0553 773578).

LAKE DISTRICT SUMMER MUSIC

Centred on Ambleside, concerts extend to Keswick, Kendal, Hawkshead & Troutbeck Bridge. Artists include Chilingirian String Quartet,

Franz Schubert Quartet of Vienna, pianist Anne Queffelec, cellist Timothy Hugh. Aug 4-17. Box office: Museum Building, 97 Grosvenor St, Manchester M1 7HF (061-274 4149).

SALISBURY FESTIVAL

The theme of "air" embraces such disparate features as wind & brass ensembles, choirs, birds, angels, aerial photographs & astronomy. The Royal Liverpool Philharmonic Orchestra, under Libor Pešek, give Beethoven's *Eroica* Symphony, & Simon Rattle & the City of Birmingham Symphony Orchestra play the Choral Symphony. The Reduced Shakespeare Company perform all 37 of his plays (abridged) in one evening. Sept 1-15. Box office: Salisbury Playhouse, Malthouse Lane, Salisbury SP2 7RA (0722 251731).

WORCESTER THREE CHOIRS FESTIVAL

The principal concerts are each devoted to the music of one country: America, Austria, France, Germany, Italy & Russia. They begin with Mahler's Symphony of a Thousand & end with Elgar's *Dream of Gerontius*. New works include Bernstein's *Missa Brevis* & British composer George Lloyd's Symphony No 12. Aug 18-25. Box office: College House, 15 College Green, Worcester WR1 2LH (0905 21911).

VALE OF GLAMORGAN FESTIVAL

Opens with a recital by the remarkable young percussionist Evelyn Glennie in St Donat's Castle. Other concerts in some of the most beautiful castles & houses in the Vale. Aug 8-25. Box office: St Donat's Arts Centre, St Donat's Castle, Llantwit Major, S Glamorgan CF6 9WF (0446 794848).

SPORT

ATHLETICS

Parcel Force Games. July 20. Crystal Palace, SE19.

Kodak AAA/WAAA Championships. Aug 3-5.

European Championships. Aug 27-Sept 1. Split, Yugoslavia.

CRICKET

England v India, Texaco Trophy:



The latest aircraft take to the Hampshire skies at Farnborough Air Show.

July 18, *Headingley, Leeds*; July 20, *Trent Bridge, Nottingham*.

England v India: First Cornhill Test match, July 26-31, *Lord's, NW8*; **Second Cornhill Test match**, Aug 9-14, *Old Trafford, Manchester*; **Third Cornhill Test match**, Aug 23-28, *The Foster's Oval, SE11*.

NatWest Bank Trophy final, Sept 1, *Lord's*.

CROQUET

Open Championships, July 15-22, *Hurlingham Club, SW6*.

World Championship, Sept 2-9, *Hurlingham Club*.

CYCLING

Kellogg's Tour of Great Britain, July 31-Aug 5. *Starts Brighton, finishes Manchester*.

EQUESTRIANISM

World Equestrian Games, July 24-Aug 5, *Stockholm, Sweden*.

Westminster & London Horse Show, Aug 25-27, *Hyde Park, W2*.

Burghley Remy Martin Horse Trials, Sept 6-9, *Stamford, Lincs*.

GOLF

Open Championship, July 19-22, *St Andrew's, Fife*.

NM English Open Championship, Aug 16-19, *The Belfry, Wistow, nr Coleshill, Warwickshire*.

Panasonic European Championship, Sept 6-9, *Sunningdale, Berks*.

Ladies' European Open, Sept 13-16, *Kingswood, nr Reigate, Surrey*.

HORSE RACING

King George VI & Queen Elizabeth Diamond Stakes, July 28, *Ascot, Berks*.

"Glorious Goodwood" meeting, July 31-Aug 4, *Goodwood, W Sussex*.

York meeting, Aug 21-23, *York*.

Holsten Pils St Leger Festival, Sept 12-15, *Doncaster, S Yorks*.

MOTOR RACING

Birmingham Super Prix, Aug 26-27, *Birmingham city centre*.

POLO

Cartier International, July 29, *Guards' Polo Club, Windsor, Berks*.

YACHTING

Cowes Week, Aug 4-12, *Isle of Wight*.

OTHER EVENTS

Chelsea Antiques Fair, Sept 11-22, 11am-8pm; Sat, Sun 11am-6pm. *Chelsea Old Town Hall, King's Rd, SW3*. £5 including catalogue (£10 on Sept 11, 11am-2pm), accompanied children free; OAPs £2.50 on Mon & Fri. **Edinburgh Military Tattoo**. Marching bands perform against the magnificent backdrop of Edinburgh Castle. Aug 3-25, Mon-Fri 9pm, Sat 7.45pm & 10.30pm. *Castle Esplanade, Edinburgh (031-225 1188)*. £6-£9.50.

Farnborough Air Show. The great air event, this time with even bigger display halls & more Russian military aircraft. Sept 7-9, 9.30am-6pm. *Farnborough, Hants*. £11, children £3.

International Covent Garden Festival. A new event featuring exhibitions, musical & other entertainments in the streets, the Royal Opera House & local theatres. Sept 12-22. Various venues, *Covent Garden, WC2*. Details from 42 Central Ave, The Market, WC2E 8RF (071-497 8903).

Natural History Book Fair. An opportunity to talk to representatives of major conservation groups. Aug 2-5, Thurs-Sat 10am-6pm, Sun 1-6pm. *Natural History Museum, Cromwell Rd, SW7*. Free, but admission to museum £3, concessions £1.50 (free after 4.30pm, Sun after 5pm).

Royal Tournament. Military spectacular by the Royal Navy. Until July 28. *Earl's Court, SW5 (071-373 8141)*. Mon 7.30pm, Tues-Sat 2.30pm & 7.30pm. £6-£18.50.

Sale of marine pictures & works of art. Paintings, prints, ships' models & related items. Aug 16, 11am & 6pm. *Bonham's, Montpelier St, SW7 (071-584 9161)*. On view during Cowes Week. Aug 12-16. *84 High St, Cowes, Isle of Wight*.

West London Antiques Fair, Aug 16-19, Thurs, Fri 11am-8pm; Sat, Sun 11am-6pm. *Kensington Town Hall, Hornton St, W8*. £4 including catalogue, OAPs £2.50 on Fri.

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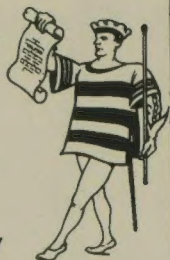
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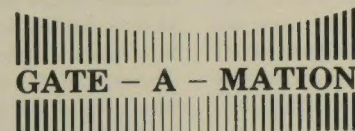
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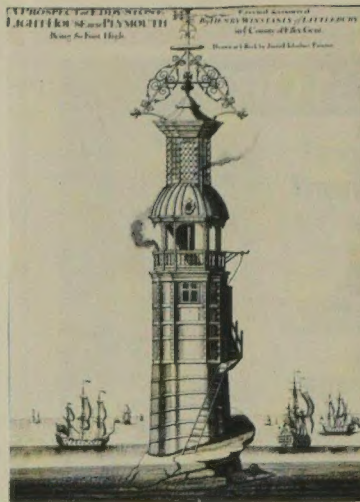
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Left, the Princess of Wales at the Armistice Day ceremony in Paris, from *Travels with a Princess* by Jayne Fincher (Weidenfeld and Nicolson, £11). Right, design for the first Eddystone lighthouse by Henry Winstanley, from *Travelling in Britain* by Richard Trench (Aurum, £16.95). Far right, Duncan Grant by Vanessa Bell, from *Bloomsbury* edited by Gillian Naylor (Pyramid, £35).



BOOK LIST

A selected list of current titles which are, or deserve to be, on the bestseller list

HARDBACK NON-FICTION

The Oxford Book of Humorous Prose

Edited by Frank Muir

Oxford University Press, £17.95

The first entry is a joke from William Caxton, the last a selection from P. G. Wodehouse, a span of exactly 500 years, though in fact some later authors will be found along the way. What is a joke to one may be a yawn to another, but Muir has as good an eye for a funny line as anyone, and his collection is hugely enjoyable.

The Great Terror

by Robert Conquest

Century Hutchinson, £19.95

When Robert Conquest first published his account of the Stalin purges many of the facts and figures he gave, which came from unofficial sources, seemed incredible. Now that *glasnost* is allowing official information to be released it seems that his figures were underestimates. This is a timely updating of the classic account of a black period of Russian history.

Woolley of Ur

by H. V. F. Winstone

Secker & Warburg, £16.95

Sir Leonard Woolley was one of that small band of brilliant archaeologists of the early 20th century who were happy to popularise their work. Less well-known is the fact that Woolley was also involved in espionage, and was a prisoner of the Turks during the First World War. He was a complex and enigmatic man, as this sympathetic biography reveals.

A. A. Milne: His Life

by Ann Thwaite

Faber, £17.50

The author of the Pooh books makes a sad subject for biography. Though the books and their spin-offs made his fortune, Milne spent the last decade of his life regretting that his writing for adults was not so successful. In fact nothing in life seemed to work out quite right for him: evidently wanting to rebel, he was bound by convention.

HARDBACK FICTION

The Maker's Mark

by Roy Hattersley

Macmillan, £13.95

Roy Hattersley's first novel is a family saga of three generations, from self-made man establishing himself in Sheffield to the struggles of his descendants in Nottingham. The powerful story is based on the real Hattersley family—the name is used—and the line between truth and fiction is not clearly drawn.

Lying Together

by D. M. Thomas

Gollancz, £13.95

D. M. Thomas writes uncomfortable books and this is no exception, though it is redeemed by humour and acute observation. The plot centres on an international writers' conference in London, attended by a group of Russians who spend their evenings improvising stories and their days getting entangled with a conference of funeral directors. But it is all a good deal more complicated than that.

The Innocent

by Ian McEwan

Jonathan Cape, £12.95

A remarkably powerful novel about an innocent British post office technician sent to Berlin to help the Americans tap underground cables carrying official messages between Moscow and East Berlin. While there he becomes the lover of a German woman, who may or may not have been planted on him. Fine, taut writing lifts this above the seemingly conventional spy story.

Theo and Matilda

by Rachel Billington

Macmillan, £13.95

This is a love story that stretches over a dozen centuries, set in a West Country monastery that later becomes a rambling country house and finally, in the 1980s, a psychiatric hospital. In each of four episodes Theo and Matilda reappear to pursue their disturbed, and at times seriously disjointed, lives.

PAPERBACK NON-FICTION

Bernard Shaw: Vol 1—The Search for Love

by Michael Holroyd

Penguin, £6.99

Bernard Shaw did not intend to make life easy for his biographers, and his deft rearrangement of facts to suit the image he aimed to present was particularly evident in early life. This volume covers the years 1856 to 1898, from birth to marriage, and Michael Holroyd tackles them like a skilful archaeologist, digging beneath the surface and sifting carefully through the Shavian verbiage to present the uncertain beginnings of a man determined to make a success of something.

One of Us

by Hugo Young

Pan, £7.99

One of the best of modern political biographies, full of fact and intelligent analysis, written with humour but without bias. The paperback edition has a new epilogue tracing the Prime Minister's fortunes during the 18 months following publication of the original book, but the rest remains as originally written.

On My Way to the Club

by Ludovic Kennedy

Fontana, £4.99

This constantly entertaining and at times remarkably candid autobiography reveals a versatile man of essentially radical instinct whose determined efforts to correct miscarriages of justice may, in the final analysis, be regarded as his greatest achievements, though his television work is better known and his naval experiences much more fun.

A Year in Provence

by Peter Mayle

Pan, £4.99

Very funny account of life in rural France by an Englishman who bought and lived in a farmhouse east of Avignon, which will also serve as a cautionary tale for others thinking of taking to the foothills of the Lubéron.

PAPERBACK FICTION

The Russia House

by John le Carré

Coronet, £4.50

The master of the spy novel in top form in this story of a not-too-successful publisher pushed into the unlikely role of spymaster. Deservedly at the top of the bestseller lists.

The Remains of the Day

by Kazuo Ishiguro

Faber & Faber, £3.99

Last year's Booker Prize winner, a comic, moving and subtly-structured account of an English butler's reminiscences of life in a country house between the wars.

Straight

by Dick Francis

Michael Joseph, £7.99

The champion of the racing thriller back on form in this fast-moving story of an investigation into horse doping and diamond racketeering in a Hatton Garden jewellery business unexpectedly taken over by a jockey.

The Bridesmaid

by Ruth Rendell

Arrow, £3.99

No Inspector Wexford here, but a young man's infatuation with a bridesmaid who resembles a beautiful Renaissance statue leads to disaster and death.

House of Cards

by Michael Dobbs

Fontana, £3.50

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Landscape of Lies

by Peter Watson

Headline, £3.99

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